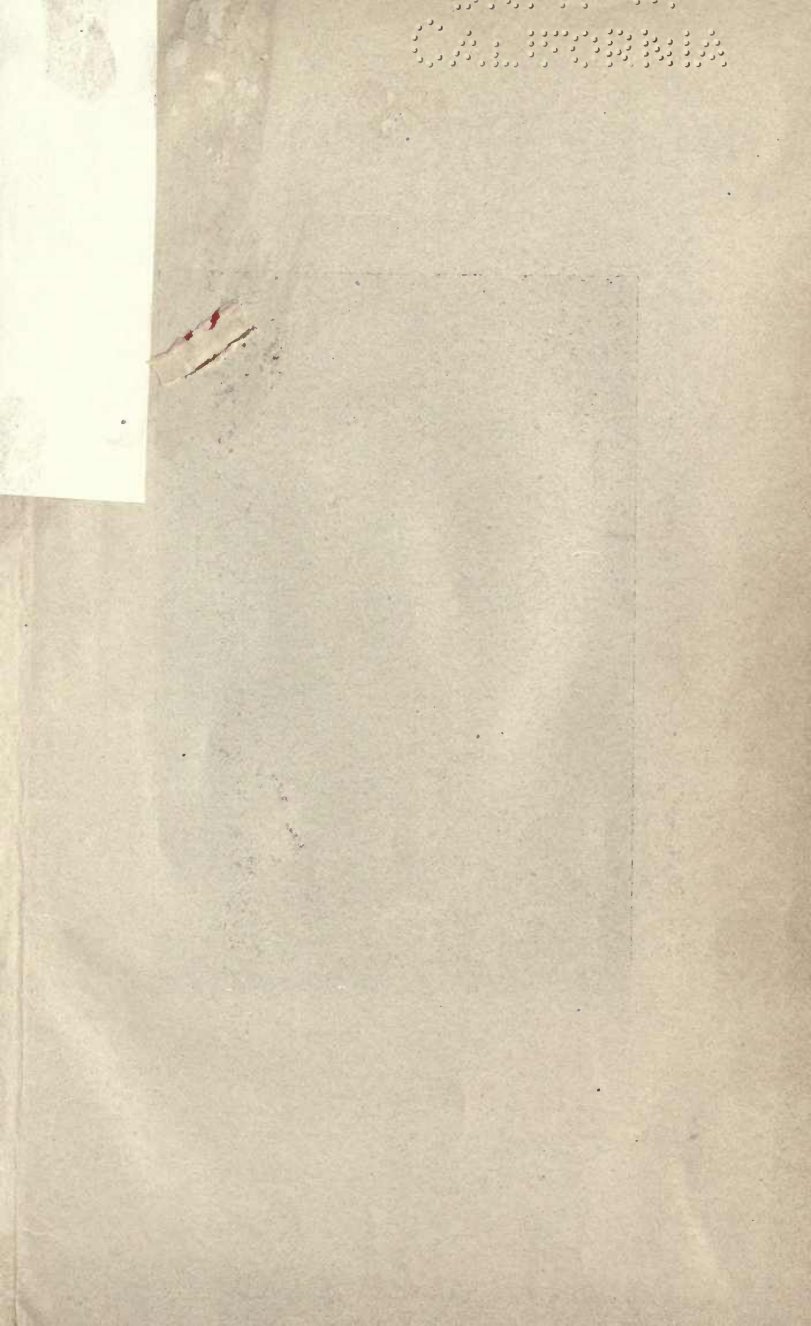
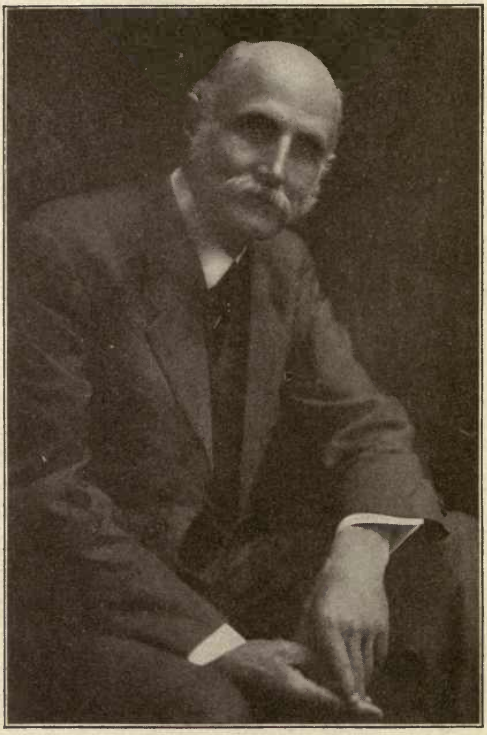
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CHARLES A. MILLER

HOW TO MAKE SHOW CARDS

A practical treatise on the fundamental principles of artistic lettering with pen and brush for the use of retail merchants and their clerks.

BY
CHARLES A. MILLER

WITH AN APPENDIX
Giving numerous practical illustrations of work that may be done by marking and shading pens and brushes, with explanations and directions.

BY
W. A. THOMPSON

SECOND EDITION

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CHAPTER I.

GENIUS NOT REQUIRED.

Multiplicity of books on subject — All different from this — The art may be acquired by almost anyone—The author's experience — The value of show card writing — Reasonable practice.

THE temerity attending the taking up of the subject of Show Card Writing with the idea of presenting it in a clearer and more practical way, may call for explanations. Books and examples of artistic skill, there are galore, denoting ability in execution greatly exceeding my own. The majority of them sail away into a realm that is beyond the every day practical use of the small merchant. Those which attempt to enter this domain fail to make clear the fundamental principles and basic facts which are so essential an aid in the ready and quick construction of neat and simple lettering to meet the requirements of a busy merchant.

My own practical experience along the identical path which the small merchant travels, and my visits to thousands of retail stores have familiarized me with many facts that lead me to the gap which greater ability, or lack of information regarding requirements, has failed to close.

Many think that only an artist can produce commendable results in card writing. Any one who once masters the principles upon which the letters, figures and punctuations are formed and becomes acquainted with the "tricks of the trade" can successfully produce card signs in which he may well take pride.

Quality depends upon skill in acquiring control of pen or brush, which is well within the reach of all by practice and patience, and also upon the "spacing" and "laying out." A card poorly balanced, even if well lettered, is always farther from satisfaction than if well balanced but more crudely executed.

The retail merchant needs no argument as to the value of show card writing as an aid in promoting business, and is greatly interested in any practical method of instruction, within reasonable limits of his requirements.

A series of short instructive lessons, sufficiently covering the subject, to enable him to produce commendable show cards without an expenditure of time greater than their value, cannot however prove of much value to him unless he is willing to devote a little time, thought and study to the subject.

My experience has been along the same busy path that all active retailers travel, and I know

exactly all about the perplexities, limitations and interruptions attending the making of store signs.

I am sure there are only two real reasons for failure: first, lack of application; second, submission to early discouragement over first attempts.

So, if "your wishbone is where your backbone should be" I would advise that you spend neither money nor time on the subject.

Genius not Required.

But if you harbor the opinion that only an artist can produce satisfactory results that would meet your requirements or that card writers are born not made, then I know you are in error, as my own experience furnishes too many proofs which substantiate my words.

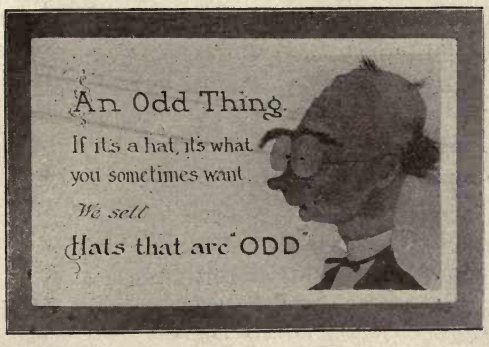
While it does not require a gifted nature to acquire the art of making neat and creditable signs for ordinary purposes of the retail store, it does require proper and somewhat methodical training, which is well within the reach of anyone.

The simple style of plain lettering like the Gothic letter may be executed almost by mechanical means. They are most generally used by the busy merchant who does his own card writing and no other alphabet produces as neat, or more effective cards.

Once the student has acquired a practical knowledge of their geometrical construction (which will be illustrated further along in our subject) he will only require practical experience in free hand drawing such as he will readily attain by practice while becoming familiar with the geometrical features.



SHOWING HOW GOOD SHOW CARDS MAY BE USED TO ADVANTAGE IN A WINDOW DISPLAY.



CHAPTER II.

FREE HAND WORK.

Ease with which skill in free hand work may be acquired — Methods of holding tools — Why professionals say "It's dead easy" — The use of imagination — Guide lines soon discarded.

FREE hand work is more properly defined if we should designate it as "acquiring control of the pen or brush." One is surprised at the acquisition of this free hand work, if he only uses occasional odd moments for practice with pen or pencil, for which later the brush may be substituted.

Nearly every sign writer has his own individual method of proceeding and those who are about to take up the subject, have acquired their own way of handling a pencil or pen, therefore special instructions or illustrations regarding this point are seldom given but slight consideration. It will be found advisable in using the brush, however, to hold it a trifle more upright than pen or pencil.

Many writers in working with the brush, especially on large letters, rest the brush hand over the back of the left hand, which lies partially closed (palm down) on the table or drawing board.

This gives stability to the stroke and by a slight rolling movement of the left wrist a longer and bolder stroke is possible or a lighter stroke more easily controlled. This is really a substitute for the mahl-stick which many prefer.

"Dead Easy."

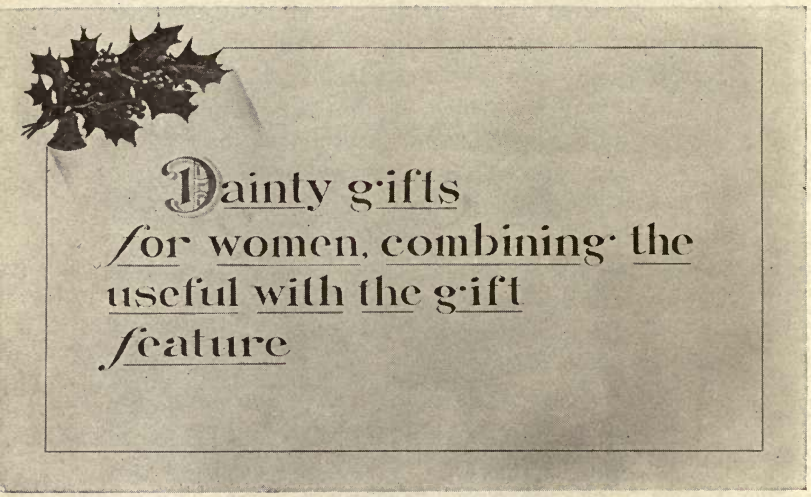
The itinerant window decorator who covers plate glass with an array of flourish, flowers and fol-de-rol in red, yellow and blue, you dub an artist. His execution of letter and ornament excites admiration.

Have you never succeeded in drawing him from his shell of reticence sufficiently to have him become confidential and communicative? If so, he has told you that it is "dead easy"; that you have only to "get wise" to the important "trick of the trade." Should he happen to be in especially good humor, he will illustrate in a few minutes with a pencil the basic principles by which letters are formed, so that you perceive he is more a delineator of geometry, than an artist.

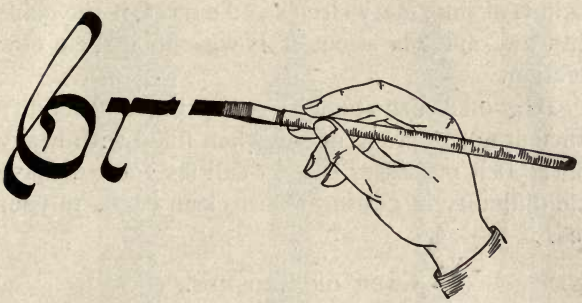
His ability to discard guide lines except such as may be an aid to correct spacing is because of skill acquired by familiarity with these basic facts. You can acquire a commendable and satisfactory dexterity as well as he, by practice, after an intelligent understanding of the rules and a study of their application.

His brain has absorbed all this and therefore when he starts on the work before him he pictures to a certain degree the size, shape and construction of the necessary letters. This picture of the brain is like a photograph to the eye, and is so clear in detail that the hand obeys. Just in the similar way that you, when you are seated to write, do not give particular thought to the construction of your letters, for your mind is concentrated on what and how you will say that which you intend. The expert sign writer has little use for guide lines except those of a rough sketchy character intended to secure proper spacing and balance. These lines they seldom follow.





AN ATTRACTIVE SHOW CARD.
(Courtesy of the Signs of the Times, Cincinnati, Ohio.)



HOW TO HOLD MARKING PEN.

CHAPTER III.

NECESSARY TOOLS.

The better the workman the fewer tools — What brushes to buy — How to tell a good brush — The importance of taking good care of tools — Brush "Don'ts" — Show card paint — How to mix paint — How to use paint.

GOOD work requires the best of tools, the cleverest workman generally requiring the fewest. Purchase only what are absolutely needed. Three or four brushes are sufficient for any work that is ordinarily required for the store and No. 4, No. 7, No. 12 with a flat brush for "filling in" is a convenient outfit.

In purchasing a brush observe if the ferule is well filled and the hair securely fastened. It should taper to a fine point and retain the point without breaking when in use. A good test is to moisten the brush and while wet and the hair holding together, twist the point upon the thumb-nail, making

all kinds of imaginary circles and curves, if the point splits and spreads about it is wise to make a new selection.

A good brush should have spring and solidity sufficient not to droop or sag when filled with heavy paint. If it possesses these qualities you will have little difficulty in getting sharp clean edges to your lines.

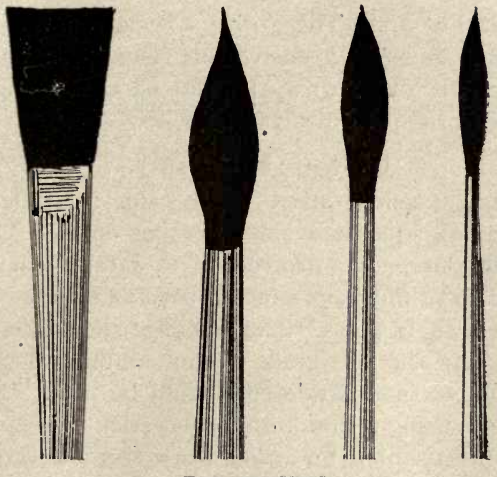
Care of Brushes.

The proper care of brushes is of much importance and unless given it they soon become useless. As really good brushes are expensive, it will pay you to consider what is said regarding the care of them.

To be always in perfect order they must always be cleaned every time you are through using them and do not under any consideration allow color to dry on your brush, wash it out in water and (if you are using water color) rinse well in clean water and with gentle pressure slide the thumb and forefinger toward the brush point, carefully moulding it to its proper shape. Clean brushes used in oil with turpentine.

Our itinerant friend (of whom I have spoken) has the highest regard and bestows the greatest care imaginable on his brushes. Almost invariably he has a "pet," for which he cherishes an almost pathetic love.

If you have succeeded as well as I have many times in "drawing him out," he has given you some "don'ts" that it will pay you not to forget.



THE BRUSHES.

Brush Don'ts.

Don't allow color to dry on the brush.

Don't fail to clean if suddenly called from your work.

Don't stand it on end or upright, lay it flat when not using it.

Don't use your water-color brushes in oil color. It will ruin it for water color afterwards.

Don't mix paint with your brush, always use a thin-bladed knife or a stick for this purpose.

Show Card Paint.

There are a number of "ready to use" products which can be obtained from druggists or stationers which may be preferred. But quite as satisfactory and convenient for ordinary store work are moist or

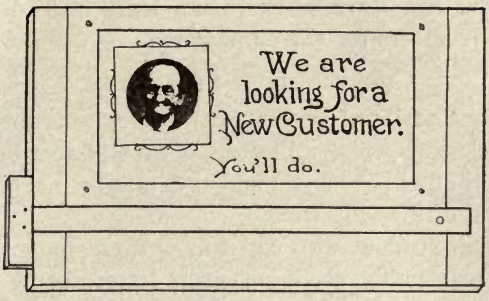
dry water colors. These give a wide range of variety, and being inexpensive, one can afford a liberal assortment. These may be had at artists supply houses or the paint dealer.

How to Mix Paint.

If you select moist water color (in tubes is preferable), squeeze a small portion on to a clean piece of glass, add a drop or two of water and a very few drops of mucilage which is used as a binder and to give a slight gloss. The mucilage should be prepared from the best grade of gum arabic and clean clear lumps (not powdered) should be used. Now mix well, using a thin knife or flat stick. Keep the paint pretty thick for brush work and use care in adding the mucilage, as too much prevents an easy flow of color and produces a ragged edge to your letter. Sometimes a little glycerine will produce a paint that flows easily. If dry water color is used, work it into a soft dough with water, then proceed.

How to Use Paint.

It requires something more than merely dipping the brush before using. Your brush must be completely charged with paint so that the center is as well filled with color as the outside hair. After dipping into the paint select a clear portion of your glass and with the brush make various strokes, drawing the brush from side to side, rotating it by movement of the fingers and drawing it towards you, first on one side then the other. Do this frequently. Test by a few light strokes and remove superfluous paint before making letters.



THE DRAWING BOARD.

CHAPTER IV.

PRACTICE, PRINCIPLES AND PENCILS.

Surprising results obtained through practice — Constructive principles elucidated by monograms—Importance of drawing board and T square — The necessity of practicing curves, parallel and oblique lines — Pencil outlining.

PRACTICE.

WHEN show card writing is mentioned and the necessity of acquiring a degree of skill in free hand work is considered, many say: "Wish I could do it, but it requires an artist to do that," forgetting that we all possess about an average ability as an usual condition, and that what looks very difficult and unattainable, is not the result of unusual natural qualities but of systematic study and analysis of fundamental facts, combined with practice. It is equally true that any

one who can learn to write can learn how to draw or paint letters for the show card.

Constructive Principles.

By a series of geometrical monograms the definite relations which all letters of an alphabet bear to each other will be shown and in detail the mechanical method of drawing them.

The student who will follow these monograms with reasonable study of each letter, using rule, compass and drawing board at first, will find that though mechanical assistance is a great convenience in elementary efforts after he has drawn a complete alphabet as detailed of each letter, character by character, he has acquired a readiness of forming letters with more accuracy than would be possible to attain by rambling copying or a desultory sketch-book of curves, parallel and oblique lines.

Drawing Board, Etc.

It is not the intention to convey the impression that practice in copying and sketching are not very essential, but for the purpose within the limits which I am covering, more creditable work may be accomplished if the suggestions in connection with the geometry of letters be understood, for these if applied to practice in free hand assure greater accuracy and a quicker acquisition of the art. Speed acquired by bold careless strokes at the expense of accuracy, if once established is usually difficult to correct.

It will be found to be of great convenience if a good sized drawing board suitable for the largest

card to be used, is procured, together with half a dozen thumb tacks and a large wooden T square.

The board has many advantages over a table or desk, as it can be placed at various angles or removed to different locations ; uncompleted work on it when put aside hastily is better protected from damage, and will be found in the same position for completion at any time.

Curves, parallel and oblique lines are the few simple important strokes that should be practised until they have been mastered. There are odd moments when these exercises may be practised with pencil or pen by any one who has a laudable ambition to succeed.

Learn to draw with a careful but fearless stroke, for it is better that an effort be made to acquire speed gradually and easily with a fair degree of exactness than by attempting to secure it through a strained effort.

The T square is a very convenient aid in spacing and for denoting the exact position of the various letters before they are indicated by sketching

It should be understood that after the principle of the monograms has been understood, that in general work it is not necessary to draw the lines of the rectangle, but simply denote their four corners by a dot, or better, a short, slight pencil stroke crossing the horizontal lines. This may be observed in the sign awaiting the "cleaning up" which is attached to the drawing board.

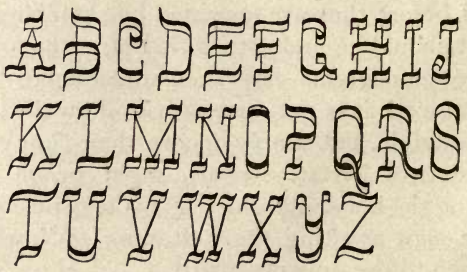
Pencil Outlining.

The pencil being the first tool, the student will

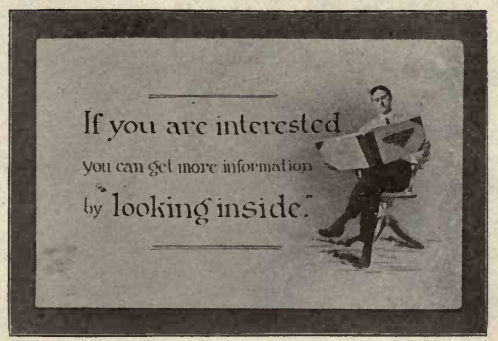
use should be a No. 2, or HB, and properly pointed. Provide a few sheets of white card board having a soft surface (avoid a glazed card). A heavy manila paper is very satisfactory.

Let the perpendicular, oblique, right and left curve stroke be always drawn from the top, down. Horizontal strokes from left to right. The arrows will indicate the usual method employed by modern card writers.

These practical lines or strokes, as shown in the plate are really the essential movements necessary to acquire control of brush or pen and when once the ability to execute them, even fairly well, is acquired, there is little difficulty experienced in the execution of any letter which one may please to select; providing a knowledge of the proper application of the strokes, of mechanical constructions and the basic principle of all letter building is well understood. (See plate page 26.)



A SHADING PEN EXERCISE.



CHAPTER V.

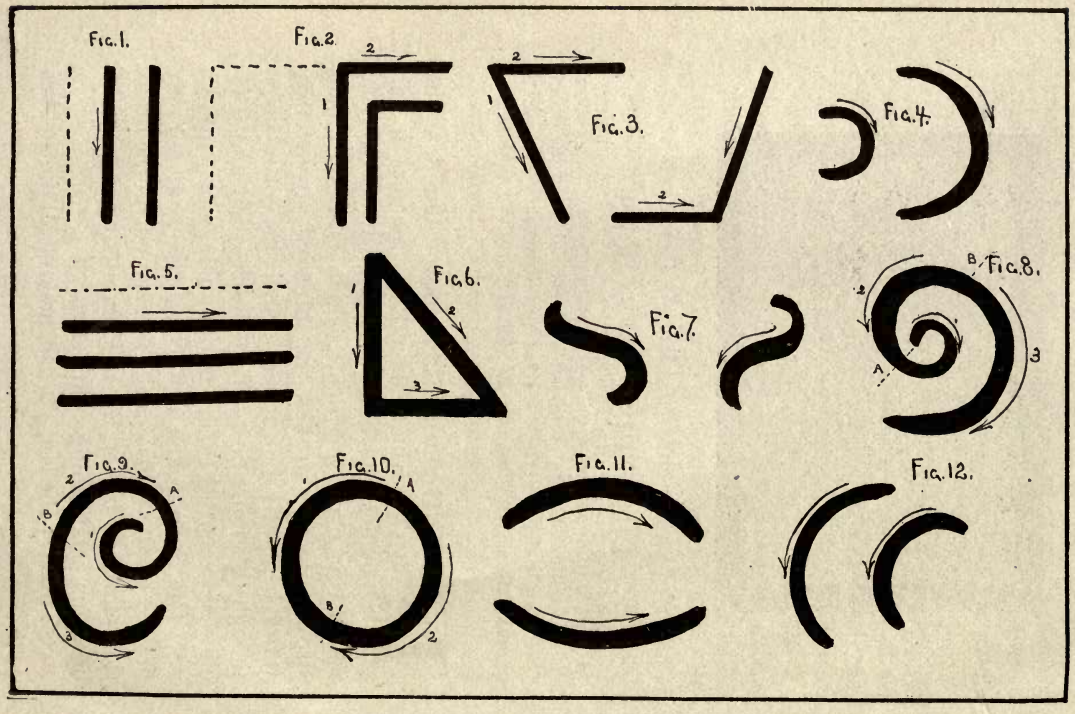
PRACTISE STROKES.

How to outline letters with light pencil strokes—Table showing various strokes composing letters — Use of the round writing pens — Perfect circles not necessary — How to make them — A "secret" of the art.

HAVING ruled a light pencil line denoting height, which should be one and a half inches, the height of original design from which this plate was made, which is a convenient size for practice strokes, the intended strokes may at first be lightly indicated in pencil (see dotted lines) though this must be eventually discarded and a facility of executing them without guide lines acquired.

The Soennecken pen No. 2 (see page 30) may first be used, as this enables one to control the direction of stroke better, its use permitting more boldness and establishing confidence.

Then try the No. 4 brush, making all the strokes



FIRST PRACTICE STROKES

(The really essential strokes used in a large variety of alphabets.

as with the pen and always in the direction of the arrows. Figures 1 to 6 (see page 26) need no further explanation. Figure 7. The stroke left to right, it will be noted, is the middle part of S, and the right to left stroke the center of Figure 2. These are difficult strokes to acquire, but when they can be successfully handled, it will be found to be much easier to execute the strokes required for combined perpendicular and curved letters or for letters like O, G, etc. Figures 8 and 9 are designed more especially to secure brush control. In attempting them hold the brush nearly upright and have it well charged with color.

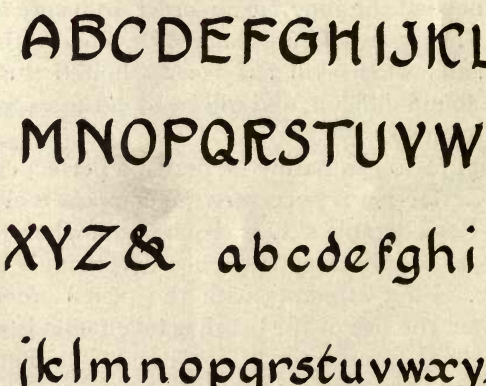
The strokes indicated should be made in order of 1, 2, 3, the first stopping at A. Without changing the direction of the brush, but simply raising it just enough to clear the paper, swing it to B and make the stroke where the parts connect. Pass the brush beyond the junction in order to insure clean lines. These two figures should be made with one stroke, and when skill has been acquired this will not be found difficult, and will be found an excellent test of control.

Figure 10 can hardly be drawn a perfect circle. When perfection is necessary the compass is always used. Considerable skill is required to make a fairly good one, but repeated trials are surprisingly satisfactory. First attempts with the pencil are best, and when the use of the brush is taken up it is often that a slight retouching brings it into symmetrical line.

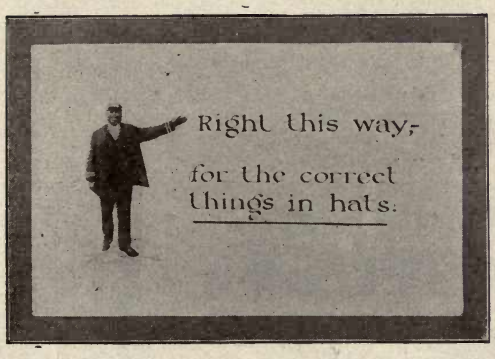
A good way to do it is to draw a small circle,

say one inch diameter and then surrounding it with another, one-fourth inch larger, and so on until four or five have been made. The circle ought to be made in two strokes, swinging the brush from A to B (No. 1 stroke) and completing with No. 2 stroke. It is good "control" practice to try and make a perfect circle in one stroke. This may not for some time produce very pleasing results, but it will give the hand and wrist a movement that lends ease and confidence to the other easier and more frequently used strokes. 11 and 12 are readily seen to be important strokes when combined.

It is a secret of the art to learn to skillfully raise the brush from the stroke and to adroitly replace it; this is an important factor in all practice work and should be given especially careful attention.



AN EASILY MADE ALPHABET.



CHAPTER VI.

GEOMETRY OF LETTERS.

Relation of capital letters to each other—All except three drawn in same sized rectangle—Letters grouped into five classes—Correspondence courses—Use of monograms—I, L, F, E, H, T, V, A and Z analyzed.

MANY fail to observe that capital letters have important structural relations with each other, except to note that they are of the same height. Beside height, however, they bear definite proportions throughout which must be carefully understood in order to attain symmetry and artistic appearance. Excepting M, I and W, all letters of an alphabet are drawn within the lines of practically the same sized rectangle, the sides of which touch the limits of the letters.

Letters may also be grouped into five divisions and a study of them by groups (which will be con-



SOENNECKEN OR ROUND WRITING PENS.

(A most practical pen for all kinds of show card and ticket lettering.)

sidered later) is valuable as establishing a clear conception of the exceedingly small number of strokes used in constructing them.

While very neat and attractive signs are produced by mechanical means with rule and compass, do not expect to become an expert card writer by confining your skill to this method alone.

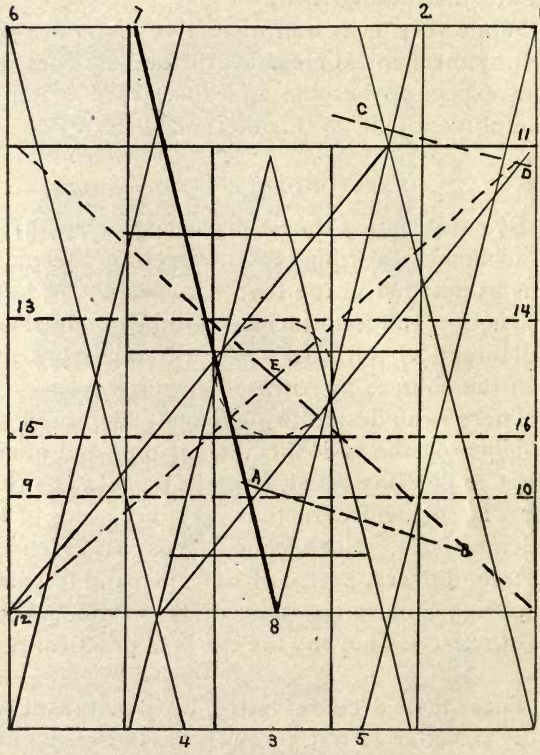
Correspondence Courses.

By constructing the letters separately, with care and accuracy according to the lines of the monograms as detailed in the text, a knowledge of letter construction and its principles will be obtained that for all practical purposes compares favorably with any of the courses by correspondence.

There is no desire to depreciate the merit nor excellence of the school course, if time and money has not to be considered, or if there is a desire to enter a larger field than the every day needs of the small merchant. Such courses cost from $25 to $75, extend over a period of time, demand intensive application, almost constant practice and cover a field of exercises beyond the needs of practical store work.

These facts a conservative, busy merchant will usually consider. First, for purposes of the majority of retail stores such an expense is prohibitive.

Second, the amount of time required to cover an extensive field frequently becomes tiresome and it is given up. Third, from among the mass of much irrelevant matter he has to "dig out" the fundamental and practical. Fourth, if he once understands



MONOGRAM NO. 1.

(Showing how the letters I, L, F, E, H, T, V, A and Z may be correctly drawn.)

accuracy and how to reach it, which is embodied in these monograms, he has the means and the knowledge of correcting his own efforts as critically as could be done by an "expert."

Use of the Monograms.

It is not essential that the student should draw the letters all in a rectangle of the same dimension, as shown in the monogram ; he will get a clearer conception of the subject by drawing each letter in a separate rectangle. If these are made on heavy manila paper and the strokes numbered they will be found a convenient reference at some period of doubt. The monograms are for the purpose of saving space and to show the close relative relation letters bear to each other. And for the purpose of imparting essential knowledge, but not intended to replace free hand brush writing. They are what addition, subtraction, multiplication and division are to mathematics.

Two parallel lines denoting height of the letters are the only guide lines that should be used as soon as the eye has become trained.

When this point is reached it is not difficult to write alphabets of other than Gothic letters, and this principle of the monogram will be found a great aid in constructing odd or ornamental letters.

To draw the monogram No. 1, or to construct any single letter accurately, let the student obtain proper card board or paper, a No. 2 pencil, rule and compass, and having decided on the height of the letter or monogram, let the limb width be one-sixth



SUGGESTION FOR A SHOW CARD.

of its height. If we select 3 or 6 inches as our height the limb width would be ½ or 1 inch, respectively.

Taking each letter in the order of simplicity, begin with

I. It is merely a rectangular character whose height and width determine that of all the others.

Suppose we select as height, 6 inches, our limb width (one-sixth) would be 1 inch. With rule and pencil construct the rectangle. As a good proportion in width is ¾ of the height, we find we need a rectangle 6 inches by 4½ inches. Now construct the I.

L. Is a left hand upright joined to a horizontal limb at the bottom running clear across the rectangle.

F. Has the same limb as L, only it is at the top; it also has a cross-bar between the top and bottom. This center cross-bar is never as long as the top one, being a limb width less in length. While this cross-bar in block letters is drawn exactly half way between top and bottom dotted lines 13, 14, 15, 16, modern card writers more frequently place it one-fourth of a limb width above the exact center.

E is only F with the lower limb of L added.

H is a right and left upright (I) with the cross limb connection.

It will be noted that the cross-bars of F, E and H are always the same height.

T is an I with the top bar of F added. The cross-bar of T in practice is usually made a little wider than that of the other letters, as T has a tendency to look "squatty" and not wide enough. H has the tendency to appear too wide and is often

made narrower to counteract this peculiarity. The lower limb of L is also frequently slightly shortened to counteract an appearance of bad spacing.

There are a few deviations from hard and fast rules, scarcely noticeable to the uninitiated, which make up the bulk of what may be termed the "tricks of the trade." For the present they may be disregarded.

V has two slanting limbs; notice that the limb width is measured at A-B and C-D at right angles to the length and not at 1-2. To form V find 3, which is the center of the bottom line, and from 3 mark 4, 5, which are equal distant from 3, three-fourths of limb width. From 4 draw the lines 4-6, and from 5 draw line 5-1. Now measure limb width at A, B and C, D at right angles to 1-5 and draw 2-8, also at the left repeat the operation and draw the line 7-8 to meet at 8.

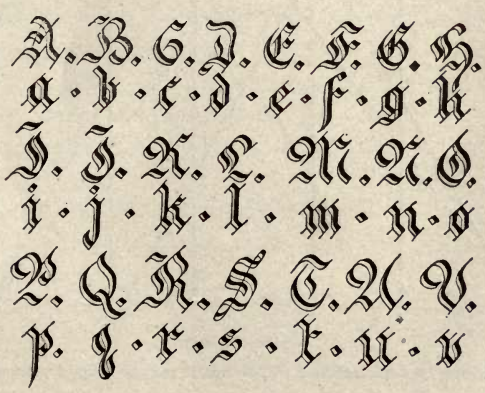
A is an inverted V; the same rules apply to its construction; it also has a cross-bar added, the bar being drawn so that its center line (see dotted line 9, 10) is one-third the height of letter from the base. A novice is apt to place the bar of A at the center or at least too high. When placed too high the work of an amateur is quite evident.

Z is the top and lower cross-bars of E connected by a slanting limb from top right to lower left corners. To place the slanting bar, find the center E by dotted lines 11, 12 and its corresponding cross lines. Set the compass at half limb width and draw the circle as noted by dotted line, then draw a line from 11 just touching the outside of circle and passing on

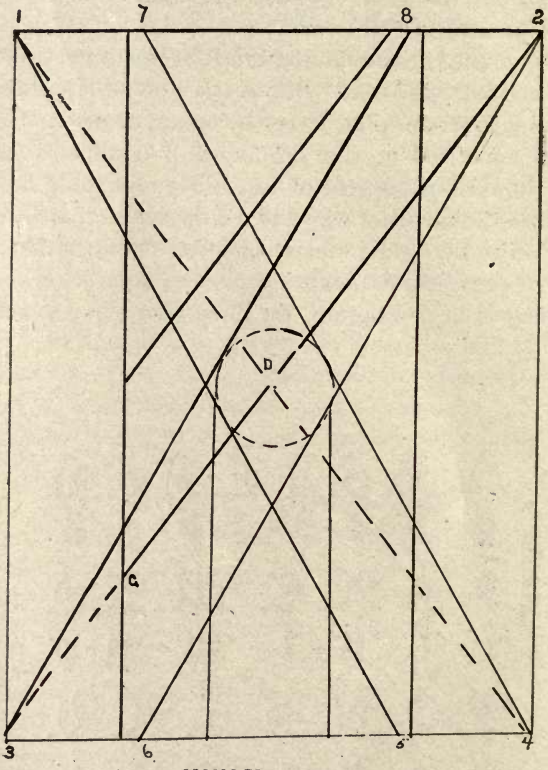
to the lower limb of Z; from 12 draw a line touching the circle to the upper bar. The mistake is sometimes made of drawing the slant from left to right instead of right to left.

Looking at the monogram it seems a very difficult and intricate task. But as the student lays down one line after another, letter by letter, as instructed, he is surprised at the simplicity of it all and will find himself possessed of knowledge he could have acquired in no other way and a confidence that leads him on to become a master of letter construction.

If these same rules are applied to separate spaces instead of in monogram, we have words as a result.



MARKING PEN ALPHABET.



MONOGRAM NO. 2.

(Showing how the letters X, Y, N and K may be correctly drawn.)



A SIGN MADE WITH ROUND WRITING PEN.

CHAPTER VII.

GEOMETRY OF LETTERS,

CONTINUED.

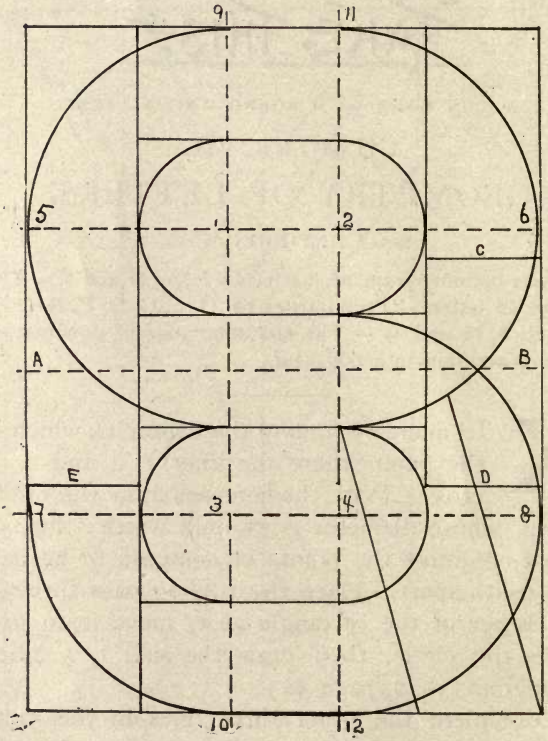
Analysis by monogram of the letters X, Y, N and K — The rounded letters — Peculiarities of O, C, G, Q, P, B, D, J, U, R, S, M and W — The characteristics of punctuation points and how to make them.

X IS made by finding the center D, which is the point where the lines 1, 4 and 2, 3, cross. With the compass draw the circle shown, whose diameter is of limb width; this, of course, requires the points of compass to be half limb width apart. Place the rule to pass through the corner of the rectangle at 1, move it to just touch the circle, then draw the line 1, 5. See Monogram No. 2, page 38.)

Complete the other three lines in the same manner as for K, drawing the lines from the corners 2, 3, 4 to touch the circle and pass to the limits of the top and bottom lines at 6, 7, 8.

Y is the upper half of X and the lower half of I.

N cuts all sorts of antics with a beginner. Often he makes the mistake of drawing the slanting limb



MONOGRAM NO. 3.

(Showing how to draw the letters O, C, G, Q, P, B, D, J, U, R and S.)

from top right to bottom left and seldom does he place its connecting angles at the correct point. If he will place the proper lines a few times from memory, and acquires the ability to do so, he need never fail in future free hand work. To draw N after placing the two uprights simply place the proper limb of X for which instruction has been given.

K make the upright, then draw the line 2, 3 to stop at G and a line parallel to it a limb width apart and towards the upper limit of the rectangle. It is completed by adding the lower right half of X. Remember the lower limb of K does not join the upper, at a junction with the upright. The lower slant is sometimes lengthened slightly or the upper shortened to prevent an appearance of being top-heavy.

The Rounded Letters.

The rounded letters take the student into a field of curved lines, and much care should be given to instructions governing their construction.

First, lay out the same sized rectangle as previously and place the dotted lines 5, 6, 7, 8 and 9, 10, 11, 12. (See Monogram No. 3, page 40)

These lines are drawn at a distance of one-fourth of letter height added to a fourth of limb width which in our 6-inch rectangle would be 1½ inches added to ¼ inch; or 1¾ inches, the distance each line is from top, bottom and each side respectively.

From the points 2, 4, draw quarter circles to the right and from 1, 3, draw quarter circles to th

left. The radius of the quarter circles is the same as the distance of the dotted lines from each side. Then draw four other quarter circles whose radius is limb width less, from the same points.

O is the middle of the left and right uprights of H and the middle parts of the top and bottom cross-bar of E.

C is the same as O, only the middle of one of H's uprights is not drawn, the ends being closed a limb width above and below the center dotted line A, B, as shown at C and D.

G is like C with the addition of the bottom corner of the right upright of H added.

Q is O with the end of A's slanting limb added. The A limb of Q is usually given a slight twist to the right and generally a bit lengthened.

P is the left upright limb and portions of top and middle cross-bars. The parts of cross-bars are placed after the curved lines have been drawn, the curves being drawn around the center at *2*.

B is P with a second curved portion below the top one. It is more usual in practice (free hand) to make the top portion of B slightly smaller than the lower; this relieves the letter of a "set" and top-heavy appearance.

D is B without the middle bar but having the middle of the H upright.

J is the lower curve of O having the left end closed at E and joined to right upright of H.

U is J without a closed left quarter circle which is joined to left upright of H.

R is P with the lower slant of A added. This

lower limb looks best straight and it is easier to so construct it.

In attempting to make it conform to B's lower curve there is apt to be difficulty in making it look well, especially in a block letter.

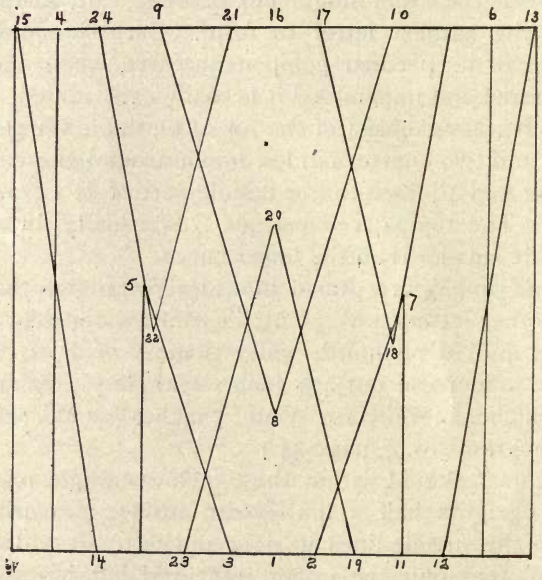
S is the stumbling block of most card writers and the hardest letter to form. Care should be given to its peculiar component parts, when once mastered and understood it is easily constructed.

Its parts consist of the top of O, the lower part of J and two quarter circles drawn around the centers 1 and 4 joined to the middle part of H's cross-bar. The top curved part of S is usually drawn a trifle smaller than the lower curve.

M and W are drawn in wider rectangles than the other letters. W being one-third wider than A or B and M one-ninth wider than A or B, so we have to increase our 4½ inch rectangle ⅓, making it 6 inches in width for W and 5 inches for M. (See Monogram No. 4, page 44.)

To make M within the 6-inch rectangle place the uprights half a limb width inside, measuring from the outside lines at right and left. It will be noted that only the upper right and left limbs of W are wider than those of M.

M is formed by drawing the uprights and finding 1, the middle point of the bottom of the rectangle, on each side of which mark 2, 3, so that the space between 2, 3 is limb width. Draw a line from 3 towards 4 but only as far as 5. (5 is half letter height.) Then draw 2 towards 6 as far only as 7. Draw a line 8, 9, parallel to 3, 4 limb width distant,



MONOGRAM NO. 4.

(Showing how to draw M and W.)

the measurement being at right angles as for V; also a line parallel to 2, 6, from 8 to 10; the rule will pass through the points 2 and 3 respectively.

W is made by finding 11, one quarter letter from right bottom corner, mark off half a limb width to right (12) and draw 12, 13, to top right hand corner. Draw left and side line 14, 15 in the same way. Find 16 the middle point of top of the rectangle, mark 17 half a limb width to right 16. From 17 towards 12 (that is, the rule will pass through 12), draw a line as far as 18 only. At limb width distance and parallel to it, draw 19, 20.

Then draw the line 21 towards 14 to stop at 22; the line 22, 24 is parallel to 14, 15 and in the direction of 23

The Punctuation Points.

The period is a square; limb wide.

The comma is a period with a diagonal half of a period attached. The diagonal part is below the line.

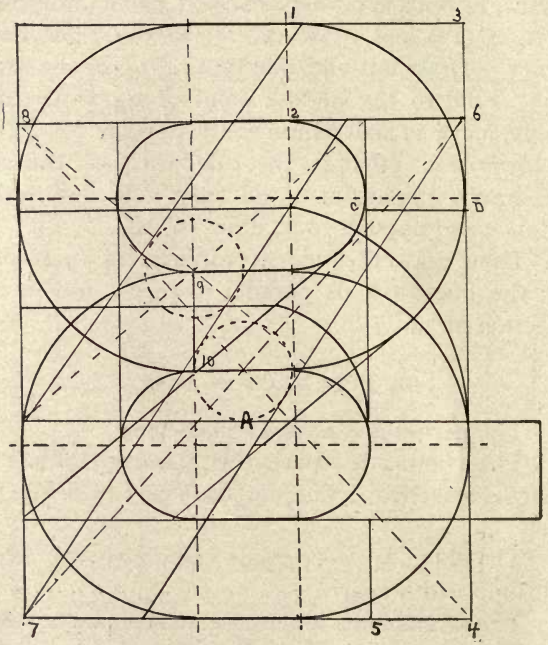
The colon is two periods one above the other, half limb width apart.

The semicolon is a period and a comma below it.

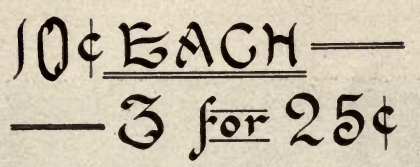
The apostrophe is a comma, its upper edge is placed on a line even with the top of the letters. The same position is occupied by quotation marks to the left of the words which are commas reversed.

The exclamation is a period separated by half a limb width from part of an upright drawn above it.

The hyphen is the cross-bar of H.



MONOGRAM NO. 5.
(Showing the drawing and Relative Points of the Arabic Numerals.)



MADE WITH ROUND WRITING PEN.

CHAPTER VIII.

GEOMETRY OF LETTERS.

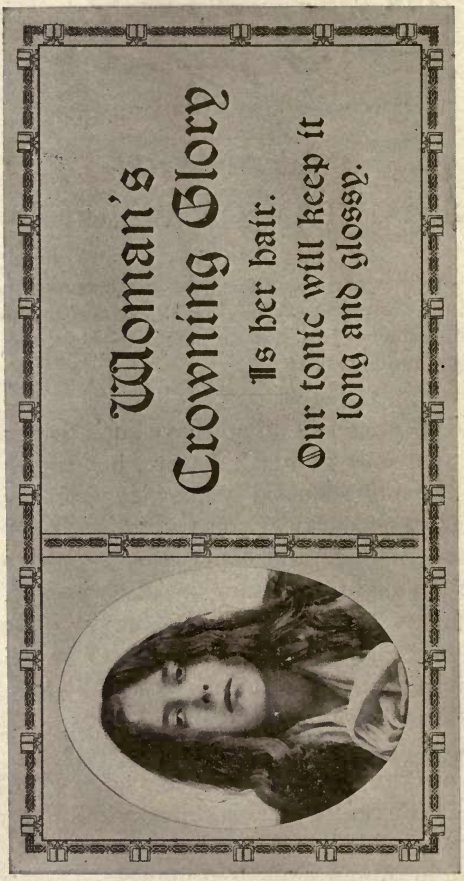
CONTINUED.

The peculiarities of numerals — Easy to make with practice — The ten digits analyzed — The ampersand the most difficult character — Just how to make it — How the expert obtains pleasing results.

THE numerals do not have such definite proportions as block letters, but the student having acquired a knowledge of hard and fast rules of geometrical construction, can from his free hand practice and experience appreciate and execute the slight necessary deviation needed, without difficulty. The same rules apply to drawing naught and eight as to the letters O and S.

One is represented by 1. It usually has a kernel portion at its upper left part. 1, 2, 3, 4, 5 give its outline. (See Monogram No. 5, page 46).

Two is the upper part of 3 and having the lower bar of L. It's central part is almost wholly a straight line although this line is usually given a slight graceful curve in thin or elongated figures. The straight lines and connecting points are plainly shown and may be easily placed.



A SPATULA PICTURE PLACARD.

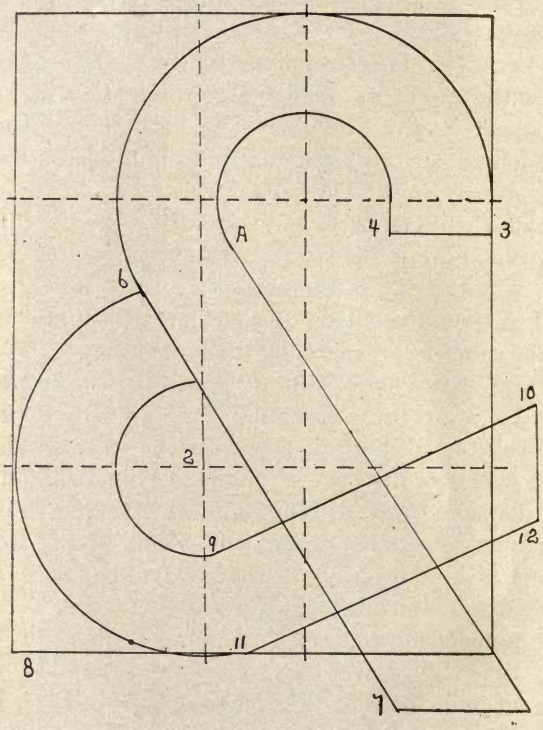
Three is the top and bottom of 8 with the cross-bar of H. This cross-bar is drawn a trifle longer to the left, before it is closed at the line 9, 10.

Four is a right upright with slanting limb and cross-bar added. To place the slanting limb find the centre of its rectangle as shown by dotted lines, draw the circle (as shown) and proceed as for the slants of X and Z. The cross limb of 4 is raised one-fourth letter height less half limb width, above the bottom line. The short projection to the right is half the distance from cross-bar to the base line. So this figure is that much wider than the others.

The top of 5 is the cross-bar of T. The upper half of the curved part of 5 deviates from the lines of the other figures, joining the descending left hand upright half a limb width higher than the curve of 8. To draw the proper curve of 5 mark a point one-third letter high at center of the rectangle (A). The radius or distance of compass points should be the distance from A to the right outside limit. Draw the outside quarter circle; the radius of the inner circle is limb width less than the outer one. The cross-bar connecting lines are then drawn to the left connecting with the descending limb.

Six is the lower part of 8 with upper part of 8 cut off and closed at the right upper end, at C, D.

Seven takes up the whole of T's cross-bar except some writers prefer to bevel the lower right end of the cross-bar the slant being drawn slightly to the left. To find the leaning limb of 7 find the center of the rectangle in which it is contained, by means of the dotted lines 4, 8 and 6, 7, draw



MONOGRAM NO. 6.

(Ampersand. Showing a sure, correct method of drawing &.)

the wide circle and proceed as shown for X and Z.

Eight is the foundation of 3, 6 and 9 and is drawn in the same way as for letter S.

Nine is an inverted 6.

Naught is a letter O and its outline is readily placed.

To be brief it will be observed that 2, 3, 6, 8, 9 and 0 have more or less the same lines. 1, 4, 5 and 7 are odd. It is these odd features, if one does not know how to place them properly, which is responsible for much of the feeling of disappointment and dissatisfaction.

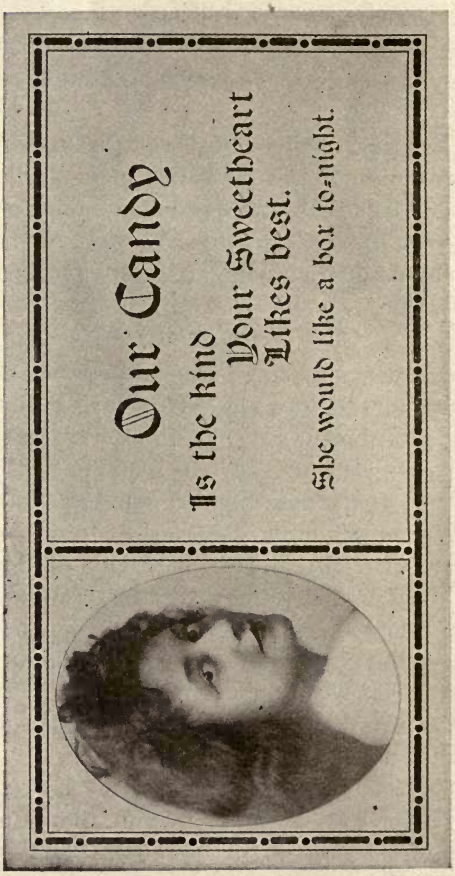
The Ampersand.

The ampersand, &, is perhaps the most difficult of all characters to draw and seldom is its delineation by mechanical means given. Many writers on the art of lettering seemingly avoid giving it attention by saying: "It is nearly a figure 8 and little difficulty is experienced in adding the lines of alteration."

I have often attempted the placing of the deviating line with many disappointing results. The "copy system" of show card writing may have its advantages but correct information detailing exactly "how to do it" is of great value as an aid to free hand efforts. The knowledge how is what directs the hand to do.

The special plate devoted to this evasive hieroglyph is especially interesting and the principles of its construction easily perceived and readily remembered.

To draw it construct the rectangle and lay out the dotted cross lines as for the letter S. Place



A SPATULA PICTURE PLACARD.

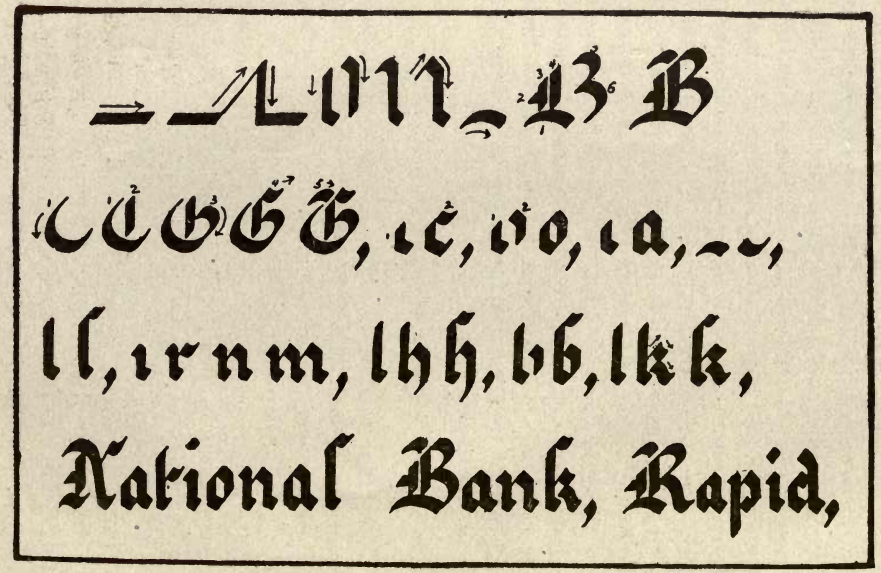
the compass point at 1 and draw the two upper half circles.

For the lower part place the point at 2 and draw the two bottom half circles. The radius is the same as in drawing letter S or figure 8. Close the upper curved part at 3, 4. Draw a line from lower right hand corner to exactly meet the inner upper circle at A and a line limb width distant to exactly meet the outer circle at 6. These lines may extend half a limb width beyond the base line (6, 7) though they are well designated within the rectangle. Draw the line 9, 10 (having the rule pass through the lower left corner at 8) to just meet the lower inner circle at 9, and a parallel line 11, 12 limb width distant to meet the larger circle. Close the ends of the slanting bar.

The Expert.

The mere reading of the explanatory text may present the subject in a dry, difficult, uninteresting and possibly with seemingly a labored effort. But this is quite true of all substantial knowledge.

The expert writer by the use of just the knowledge contained in this detailed explanation and its rigid examples, is able by the aid of sketchy guide lines to obtain artistic results. The beginner if he will carefully and studiously follow along the lines here laid down will soon find that a surprising amount of this detail has found such a firm lodging place in the brain, that he too soon resorts to the use of rough and sketchy aids.



A ROUND WRITING PEN EXERCISE.

— THESE —
HOT-WATER BAGS
DO NOT LEAK.

MADE WITH ROUND WRITING PEN.

CHAPTER IX.

ROUND WRITING PEN PRACTICE.

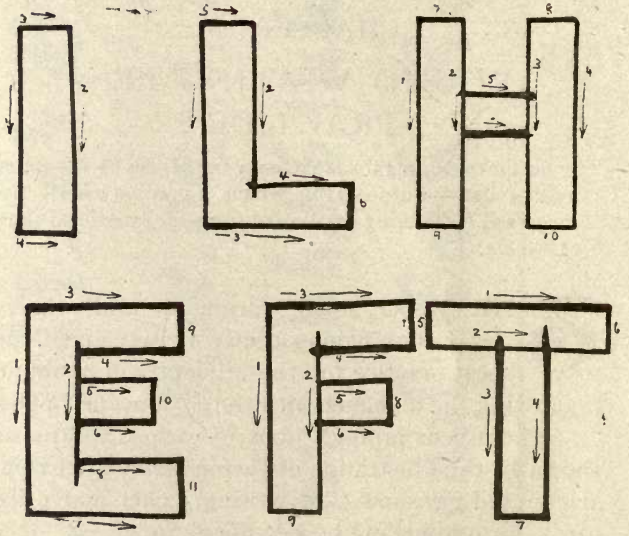
The best method to gain proficiency in the use of the round writing Pen — Purposes for which it may be used — Unsurpassed for making small card signs for interior of show cases, etc.

THE proper shape, formation and relative proportion having been concisely given, the best practice for the student will be found in drawing the alphabet with the Soennecken pens.

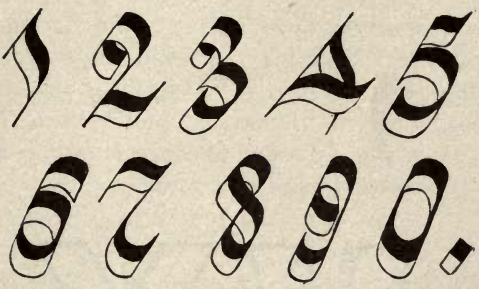
These pens produce lines of various widths, as shown by the illustration of them. They are extensively used for show card writing, ticket and price cards, for outline and border lines.

The alphabet can be very quickly made with a No. 2 pen and is excellent practice. The pen being stiffer than a brush, is the best tool to use after the pencil.

Dispense with guide lines if possible, except those denoting height, though in case of doubt first attempts should be lightly indicated with a pencil and confidnce gradually acquired.



GROUP 1.



MADE WITH ROUND WRITING PEN

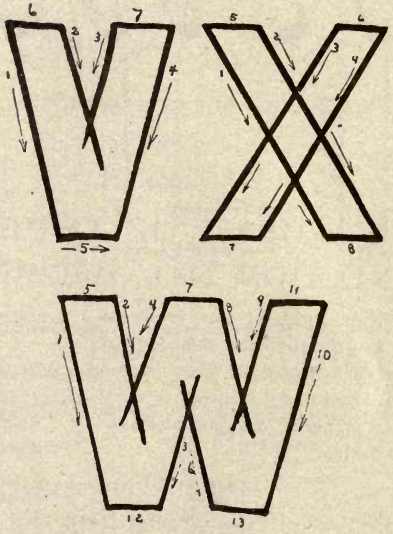
CHAPTER X.

SIMPLE FORMS OF LETTERING AND HOW TO OUTLINE.

The Alphabet divided into Groups — 1, Letters composed entirely of straight lines and right angles — 2, Letters composed wholly of oblique lines—3, Letters combining vertical, horizontal and oblique lines — 4, Letters composed of combined straight and curved lines — 5, Letters composed of curved lines.

GROUP ONE.

These are letters composed entirely of straight lines at right angles. For the purpose of showing how simple and comprehensive the system is, the alphabet is divided into five groups. These group letters are drawn in outline to show the various strokes and their direction. These outside lines may be drawn with the pen or the brush. Which ever is used the strokes are best made as indicated, though there is no hard and fast rule to confine one to this order of stroke should another way better



GROUP 2.

suit his special ability. The first group is composed entirely of straight lines at right angles, and these are the easiest to draw. Try to reach the point of skill so that they may be readily drawn without guide lines other than those denoting height. First use pencil, then pen, then brush, and produce them at various heights of 2, 3 or 4 inches.

These letters are all "laid in" with the pen or the brush, as may be preferred, their outlines being drawn as carefully and skilfully as one's ability may permit.

They are then to be filled in with the flat brush and any imperfections corrected. These have not been drawn with the intention of producing absolutely perfect letters, but to show the usual procedure and result, in first "cutting in" letters intended to be "filled."

Mechanical methods may be employed to produce them, but try and dispense with all aids except brains, hand and brush as fast as possible.

Group Two.

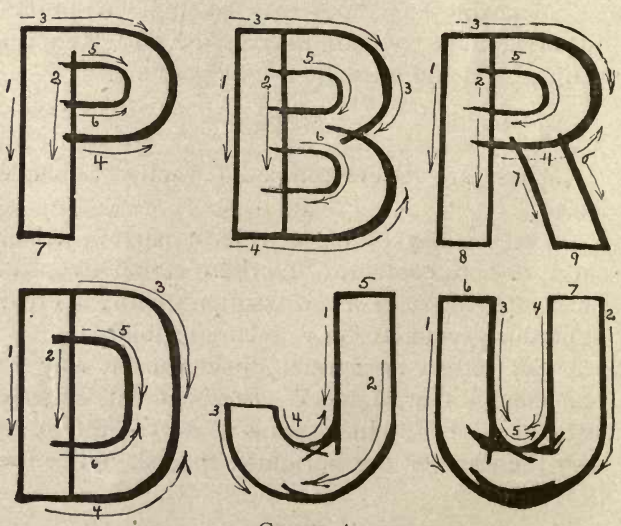
These are letters composed wholly of oblique lines.

Letters may be made wide or narrow, tall or short, or both combined, and these variations sometimes alter the rules of construction slightly in order to produce symmetry or to secure legibility.

For letters of normal dimensions it may be remembered that M and W are about half as wide again as N or H. In drawing V be careful not to vary the slant of the uprights; they should be the



GROUP 4.



GROUP 4.

same angle. The top of X should be slightly smaller than the lower part.

Group Three.

This group comprises letters of combined vertical, horizontal and oblique lines. Be sure and place the bar of A below the center. K is a hard letter to make look pretty. Remember its top descending slant joins the upright well below the center and the lower slant does not join at a junction with the upright; this lower limb is sometimes lengthened or the top one slightly shortened to obtain improved appearance. M is one-third wider than N and its middle limbs come down to base line. N should be drawn by drawing uprights first and adding the oblique line. Y is a carefully drawn small v with a supporting upright.

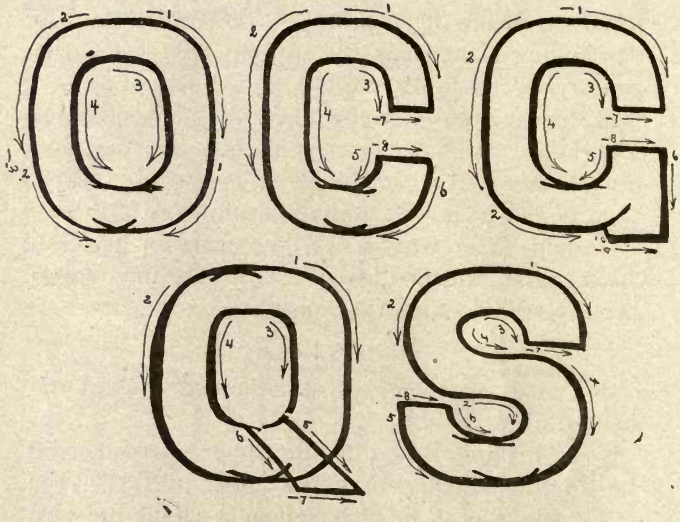
Group Four.

These are composed of combined straight and curved lines.

In making B and R the upper curves should be slightly smaller than the lower portions; the lower limbs of R may be given a slight outward curve which is a bit more difficult to make look well, or it may be a straight slant. The remaining letters are easy of conception.

Group Five.

These are composed chiefly of curved lines. These are the five hardest letters to construct, and consist of curved lines. In drawing these the student should note the arrows giving the direction of



GROUP 5.

the stroke. With the brush this is an essential aid in securing speed and accuracy.

O is usually a perfect ellipse and is the foundation upon which the other curved letters are built. Remember what has been said about holding the brush more upright than the pen.

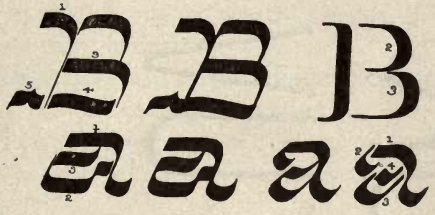
This is especially necessary in curved letters to obtain a clean-edged symmetrical letter. S, which is a most bothersome stumbling-block, requires assiduous practice at free hand in order to secure a graceful curve ; its upper curve and circle should be always smaller than the lower portion. The pupil may use penciled guide lines for this letter until he acquires confidence and skill sufficient to make such aids unnecessary. G may be drawn with a part of cross-bar on its lower curve drawn toward its center. The Q bar has a peculiar twist or curve to the right and should begin at a point well toward the left of the center.



A SPATULA PICTURE PLACARD.



SINGLE STROKE — LOWER CASE LETTERS



MADE WITH MARKING PEN.

CHAPTER XI.

SINGLE STROKE LETTERS.

Mostly used where cards are frequently changed — The easiest letters to make are these—The differences between lower and upper case letters—Value of practice in making single stroke letters.

SINGLE stroke letters are mostly used where cards are frequently changed and by busy merchants who find rapidity essential. There are no letters easier to write with either the pen or brush than the single stroke Gothic (see plates). They may be quickly and neatly drawn with the brush, using a No. 5 for letters of one of two inches high and a No. 8 brush for two inch letters or over.

Keep the paint quite thick, but see that it flows easily. Persistent practice of the alphabet, followed by careful criticism of the work, will enable one to analyze and successfully execute any alphabet that may please the fancy.

In using a brush it is quite necessary to acquire



SINGLE STROKE — UPPER CASE LETTERS.

skill in working slow, steady sweeps, if clean, well written work is desired.

Beginners are apt to make short, jerky movements, which result in jagged edges.

The sweeping stroke gives an even edge to the outlines of a letter and is the secret of using the brush.

Do not allow your brush to be on the outer edge of a letter unless it is moving at a slow, even rate.

Of course the brush has to be removed and replaced; but before removing it draw it away from the edge. If making single stroke letters, great dexterity is required to replace and remove it so as to retain a line of even width throughout.

No letter, however, will be more easily read nor have a neater appearance than those of the alphabet given, especially when used with the small or "lower case" letters.

Lower Case Letters.

It has been shown that all letters are formed of straight and curved lines, and they have a definite relation to each other.

This is not quite so true of the small letters, or "lower case."

The knowledge gained by study and practice of the capitals will be a ready aid to the construction of the smaller letters.

They are divided into classes: short, ascending and descending. The short letters are a, c, e, m, etc., the ascending b, d, f, and all letters whose



A FRIGID SHOW CARD SIGN.

height is equal to that of the capital letters ; the descending are those extending below the line.

While they cannot be successfully shown in geometrical monogram, they have many features in common that will be readily recognized by analysis of the respective divisions.

They are a bit more difficult to execute, perhaps, but have a tendency to conceal slight inaccuracies, an advantage which "caps" do not possess.

There is also a certain license in construction permissible, providing it does not disturb the symmetry of the line. The ascending letters should be the same height as the capital letters, except the letter t, which is only slightly shorter than the other ascending letters. The short letters are but one-half or one-third as tall as capital letters.

The "lower case" letters are made by a few easily combined strokes with much rapidity.

It may be noted that the letters b, d, p, q, g have almost identical construction, being composed of the same curved and perpendicular lines.

By closely studying the manner in which the perpendicular joins the circle o shown by the dotted lines of b in the plate, and which applies to all these letters, a degree of skill tending toward symmetry can be acquired which could never be attained so easily and quickly without this knowledge.

Remember that the lower limb of k does not join the perpendicular. The upper slanting limb and the direction of the lower slant are from the lower right corner of the letter to the upper left corner of the perpendicular.

If the similarity pertaining to r, m and n is noted, as shown in the plate, the doubt always attending the writing of these letters is at once eliminated and confidence established.

Practice these lower case letters with pencil, pen and brush and be careful not to apply too much pressure in the use of the pen, for even in using a pencil, pressure often results in a wavy line and ragged edges. Practice of these thin single stroke letters will advance the student more rapidly than any other method.

The principal object of this book—is to outline a method of constructing accurately simple letters and to describe the basic principles on which all successful letter building depends. The author has tried to show how one may successfully acquire the art of practical show card writing for the ordinary purpose of the smaller merchant. Each illustration has been carefully worked out and proven to be correct.

The practice strokes are essential and their mastery will enable any one to make creditable show cards, if he has diligently endeavored to acquire this knowledge of the basic principles which applies to all letters. He will, moreover, after a few attempts, be able to analyze and execute the letters of any alphabet, for he has reached a point that enables him to judge and select that which is most correct, best suited to his ability and most pleasing to his taste.

No claim is made of having exhausted the subject.



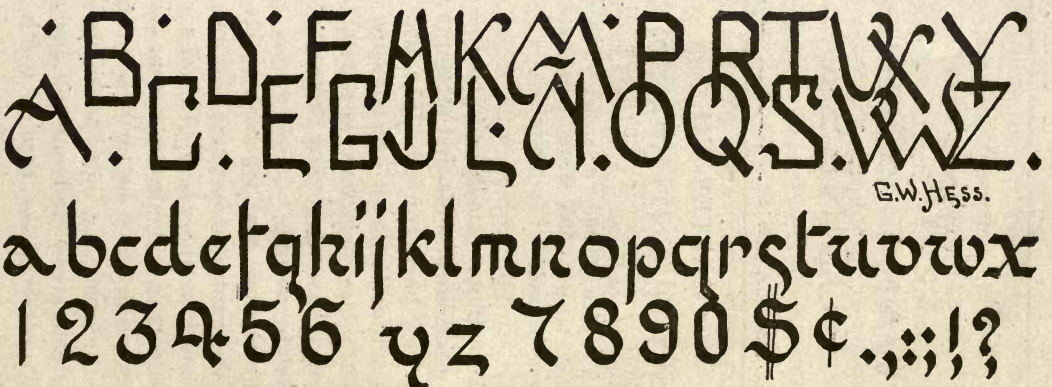
CHAPTER XII.

LAYOUT AND SPACING.

General principle of the layout — A concrete example showing how a 7 x 11 card should be arranged — Space required by the different letters — The Mental Conception — Facts, not "tricks of the trade."

THE beginner usually will confine himself to guide lines in his first attempts until his eye has been trained. The use of light pencil lines, either to detail exact outline or to indicate the letter approximately, is advisable. One by one he drops these suggesting helps, except those of a very sketchy nature.

We will suppose that we wish to lay out the sentence, "We want your business." First we have to consider how it balances best, providing we decide to make more than a single line. Our card being 7 x 11 inches, we decide it better to use three lines, and divide the space by light pencil lines to accommodate letters one and one-half inches high. Finding the centre of the card in width, for the



A SAMPLE ALPHABET BY G. W. HESS.

word "we" we note that W is one-third wider than E. Consequently we must allow for this in placing it on our card, which we do by placing the W a trifle farther to the right of the centre than we should do if the word were "BE," or letters requiring equal spaces. W and M always have to be considered when the matter of spacing is to be decided. Having thus lightly indicated the "WE," there is next the line "WANT YOUR."

Here is another W and a space between WANT and YOUR to be considered. A good rule is to count the letters, also counting the space between words as a letter. Doing so we find we have nine. Were the letters of the same width we should simply indicate our "space" between "WANT" and "YOUR" in the exact centre, but the W forces us to place the "space" a trifle to the right. This is difficult to give a rule for, for it should be borne in mind that the distance of letters from each other should be equal, this distance being the space between any two nearest points.

Having this in mind, we decide by indicating, first, the Y of YOUR, and then the space to left of Y and then place the T in WANT. From here we work in both directions (right and left) indicating roughly the respective letters. If the spacing is not exact we can easily correct it.

The next word "BUSINESS" contains letters occupying an equal space each, except the I, and in this case an allowance has to be made by placing the first four letters a trifle to the left. By counting we find eight letters and the center of the word

between I and N. So we move the N a little to the left, enough to balance the space which is not required for the narrower letter I. This is not difficult to estimate without measurement other than to find the card's center.

If one cannot "paint in" in free hand the letters as roughly sketched, he may carefully outline them using a rule if wishing to do so. This outlining may be done with a pencil, or if done with a round writing pen and then filled in with a brush, no retouching is required.

All this, which has taken space to tell, is easily remembered and when once understood is readily applied to off hand lettering, ornament and design. These are to be considered rules to be followed only in so far as they relate to the mental conception. In fact it is these seemingly trivial facts which constitute the so-called "tricks of the trade," and which, when they have once been explained concisely, are easy to apply in practice. It is also these essential "tricks" which are seared into the brain of our itinerant artist which causes you to credit him with abnormal ability.

In spacing, when such letters as W, V, A, P, X, Y are used, especially in words where they appear side by side, they should be placed slightly nearer each other, owing to their peculiarity of construction. V A have the appearance of poor spacing if given the same space as N. H. The letters L T, when placed side by side, appear to be poorly spaced. Many card writers shorten the length of the lower limb of L to obviate this.



CHAPTER XIII

INKS AND PAINTS.

Ready-to use paints — How to mix your own paints — Foundations of black and white paints— Formulas for numbers of useful mixtures — Dry and Moist Colors — Waterproof ink — Paints for oil cloth — White ink.

THE "ready to use" preparations of the market can be purchased if desired, but quite as satisfactory results can be made from one of the various formulas which are given here.

Most of the best and busiest card-writers prepare their own colors, using some of these or similar formulas.

Many find it a convenient way to get half a dozen small saucers and mix dry water color to a stiff paste with water; reduce this with mucilage arabic. To keep it moist add a little glycerine. Mix each saucer about half full of color. The

saucers may be set away for use when wanted. If the colors dry out in the saucer, all that is required is to flood with water for a moment, pour off and it will be found moist enough for use.

If your dry lamp black, vandyke brown or vermilion does not readily mix with water, add a little grain alcohol.

Water glass is in very general use as a base for inks for ticket writing. This is soluble in water, and the aniline dyes are much used for inks for color. For white ink, Chinese white zinc oxide, etc., may be incorporated to a right consistency. The use of more mucilage, water glass or shellac gives a higher gloss to the letters. But too much is apt to crack and peel off.

The following formulas will be found reliable and to give equally good results if properly prepared.

Gum arabic is one of the best vehicles for all indoor work. The mucilage should be made from clearest pieces of gum. Select if you can the most transparent. Dissolve one ounce of gum in four ounces of cold water. Do not use the powdered, as you will not get a bright, clear mixture. Dextrin and glue are sometimes used, but are not as satisfactory.

Another equally good vehicle, and one that is waterproof and dries quickly, is "boro-lac." This is made as follows:

BORO-LAC.

Borax..... ½ oz.
Water 5 ozs.
dissolve and add
Shellac..... ¼ oz.

Dissolve by the aid of heat. Stir well while dissolving. With this any dry pigment or moist color in tubes may be mixed.

An excellent black may be had by adding to the above

Nigrossin	1 dr.
Tannin	20 grs.
Picric acid	8 grs.
Ammonia water	2 drs.

Moist water colors in tubes are most convenient for use, and may be purchased in a great variety of colors. The principal ones needed and most used are ivory black, lamp black, Chinese white, vermilion, chrome yellow and Prussian blue.

To Use Dry or Moist Colors.

Place a portion sufficient for your immediate work upon a clean piece of glass, or a small shallow cup designed for the purpose, and, if using the dry color, first moisten with water to form a mass the consistency of soft dough. Then add a few drops of mucilage or boro-lac and mix well with a flat knife or stick. A few drops of glycerine added will sometimes make a free flowing product.

A black having a good gloss may be made as follows:

Waterproof Black Ink.

Boiling water	8 ozs.
Borax, powdered	½ oz.
Shellac	1 oz.

Place over heat and stir until borax and shellac are all dissolved. Then stir in just enough ivory black to color it a deep black, but not making it too

thick. More shellac makes it more glossy. More borax will make it less liable to chip. If a little indigo is added the black will have more of a bluish tinge than of the brown.

Japan Black for Oil Cloth.

Ivory black ground in Japan is much used by sign painters. It gives a fine solid black and is especially adapted for use on oil cloth signs.

Red for Oil Cloth.

English vermilion dry, if mixed in white dammar varnish, makes a splendid red for oil cloth and dries with a bright gloss.

Another Waterproof Ink (Glossy)

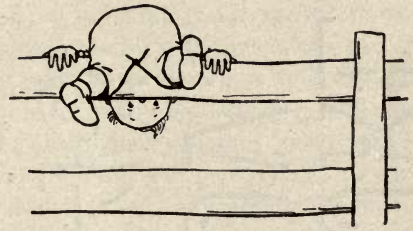
Asphaltum	1½ ozs.
Venice turpentine	½ oz.
Lamp black or ivory black	¼ oz.
Turpentine	4 ozs.

Mix. The turpentine is apt to spread when used on card board having a soft or absorbent surface.

White Ink.

There is nothing more satisfactory than Chinese white which has been mixed with the mucilage or Boro-lac, as mentioned previously. Oxide of zinc, very fine, or barium sulphate, rubbed well on a slab or glass with a little mucilage of tragacanth, to which some gum arabic has been added, is also found very useful.

For small work, bleached shellac dissolved in alcohol and colored with any of the aniline dyes will make a waterproof ink. It must be kept tightly corked, as it rapidly evaporates.



LOOK THROUGH.

CHAPTER XIV.

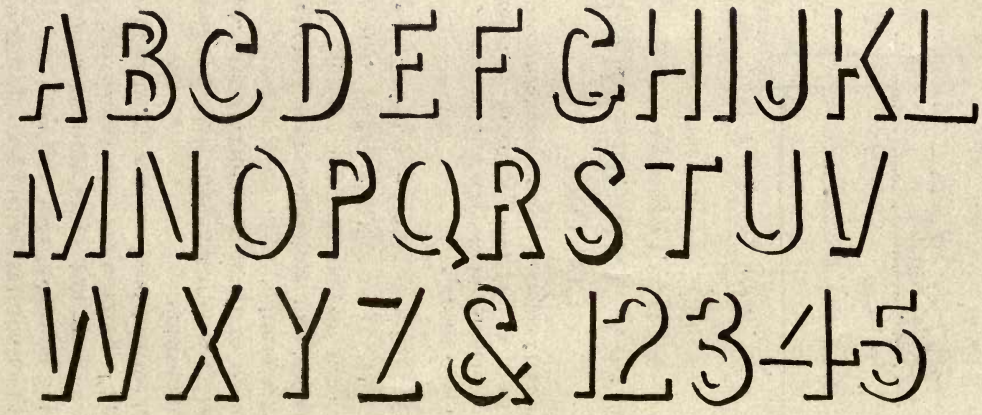
PRIMARY AND SECONDARY COLORS.

The three primary colors — How to produce secondary colors — Harmony of Colors — Two color combinations — Three color combinations — How to mix colors — Test of colors and their analysis.

RED, blue and yellow are the three primary colors. If we mix any two of them we produce a secondary color. Thus, blue and red form violet, blue and yellow give green, red and yellow makes orange.

Now each of these secondary colors will harmonize perfectly with the color that does not enter into its composition.

Violet, for instance,— made from a mixture of red and blue,—harmonizes with yellow, the primary color which does not enter into its composition. Green having no red, agrees well with red; orange forms a perfect contrast with blue. Either of these contrasts has the effect of brightening the colors



AN ALPHABET OF SHADOW LETTERS.

employed; a red and green appear more beautiful when placed side by side than when used singly.

The mixing of colors is a very different matter from using them side by side, for while one combination of the primary colors gives white, another proportion of them will give black. Therefore, because red and green may appear beautiful side by side, it does not follow that a red letter on a green surface would look well at all. The reason is the colors are somewhat transparent and the green of the card or paper shows through and dims the brilliancy of the red. The same would apply to orange or yellow on blue.

The best contrasts are formed by the complementary colors, though the primary colors, blue, red and yellow, agree well together. Colors not in harmony, when placed near each other, have an effect which is damaging to their brightness and unsatisfactory to the eye.

Black, gray and gold look well with any color or their combinations.

The following combinations will be found to look well on a white ground.

Two Color Combinations.

Crimson and bright yellow, bright green and warm brown, bright green and vermilion, blue green and orange, ultramarine and carmine, ultramarine and maroon, bright yellow and light blue, bright green and purple.

Three Color Combinations.

Carmine, purple and ultramarine; purple, blue

green and orange; carmine, ultramarine, brown; carmine, bright green, purple. Two or three shades of the same color give a neat effect.

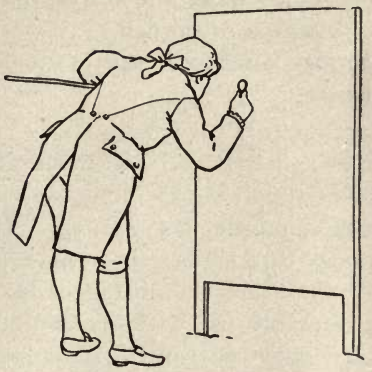
How to Mix Colors.

From the three primaries together with white and black any of the following tints or colors may be made.

But in mixing them always commence with the lighter color and add the darker one. Much care should be given to having the glass and knife, or stick, with which the paints are mixed perfectly free of color, for the least bit of black will certainly spoil a light color.

Violet — white, blue, red. Bright red — carmine, pale vermilion. Bronze green—green, black, yellow. Brown — red, black. Chestnut — red, black, yellow. Chocolate — brown, red, black. Copper — red, yellow, a very little black. Cream — white, light yellow. Deep blue — black, blue. Deep green — blue, yellow, black. Gray — white, black. Green — yellow, blue. Gold — white, yellow, red. Lilac — violet and a bit of white. Olive — gray, blue, yellow. Pink — red, white. Purple — blue, red. Scarlet — vermilion, carmine. Salmon — red, yellow. Straw — white, yellow.





LOOK AT IT.

CHAPTER XV.

BRONZE, FLITTER, SMALT, ETC.

The use of bronze, flitter, smalt and flock — What they are and how they may be applied — Should be used with judgment — The use of chalk — Easily removed.

BRONZE can be purchased in many colors — rich gold, pale gold, silver, fire, etc. These varieties are put up in one ounce packages and may be used with good effect in ornamental lettering. This may be mixed with mucilage to a thick paste and thinned with water to supply consistency, or a liquid mixture may be purchased, designed for the purpose.

Another method is to use a thin varnish, or shellac, diluted in alcohol, and paint with it. As

soon as it becomes tacky the bronze powder may be applied dry with a dry brush.

Keep bronze powders in bottles to keep them free of moisture.

Flitter.

Flitter is a flaky tinsel substance and can be bought at paint supply stores in ounces. The colors are gold, silver, purple, fire gilt, etc. It is much used for holiday card signs. It may be applied by using any of the adhesive substances like mucilage or glue. Preferably use a thinly diluted glue the same as you would use paint. After painting the lines you wish to have covered with flitter, lay your card on a large sheet of paper and cover the lines well with the flitter, tipping the card first to one side and then the other, so that every part of the wet lines are covered, then shake all off into the paper and let the card dry.

Smalt.

This is sand colored and is in much use by sign painters on wood ground and also on oil cloth. Blue, black and maroon are most popular. The ground work is usually painted with an appropriate color, mixed in Japan, and the smalt immediately sprinkled on while the sign is lying flat. It is at once set upright over a newspaper, when the surplus comes off. It will dry in five or six hours.

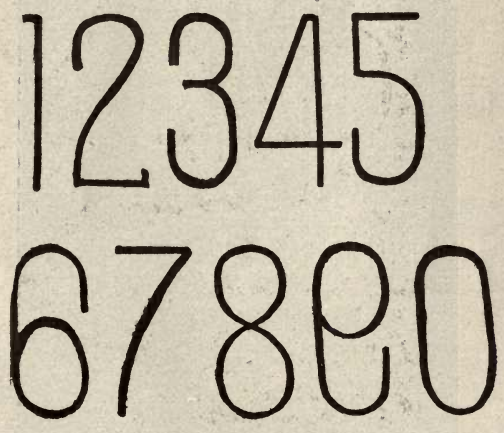
Flock.

Flock is felt ground and dyed in a variety of colors and can be applied in the same manner as smalt. As it is readily blown about it is quite an

undesirable article to handle. However, interior signs lettered in gold flock have few equals in richness.

Chalk.

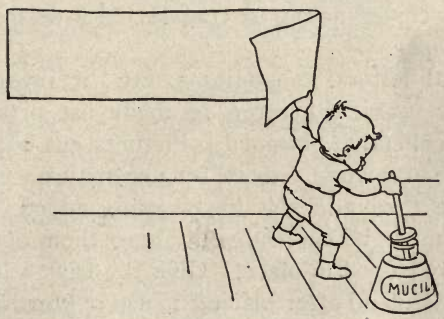
Chalk crayon, cut to a sharp edge, is used to indicate the outline of letters on cardboard of a dark surface. All traces of guide lines can be easily removed by slight brushing with soft dry cloth without injury to the card's surface.



SINGLE STROKE NUMERALS.



SPEAKS FOR ITSELF.



KEEP POSTED.

CHAPTER XVI.

HINTS FOR THE SHOW CARD WRITER.

The importance of a good scrap book — Uses that may be made of collected letters and pictures — Borders and edge lines — Use of the atomizer — The drawing board, etc.

THERE is nothing more valuable than a scrap book in which to keep for reference anything of interest, or that may be convenient or useful for future reference. Magazines, newspapers and various advertising media furnish abundant attractions in various styles of letters which may be clipped and pasted into such a book. Have at least two pages devoted to each letter of the alphabet. In a year one is surprised at the fine

collection of odd and ornamental styles which may be readily copied or can be transferred if desired by tracing paper.

Initial letters, monograms, etc., if preserved for a few years, can often be made use of and a valuable collection obtained. Pictures cut out true in outline and when wanted for use may be pasted on to the card and suitable wording added. The pictures must be carefully cut along their outlines and neatly pasted in place. Give the back a liberal coat of paste and after placing it where you intend, cover with clean sheet of white blotting paper, press firmly to the card by rubbing with a clean cloth on the blotter. The blotter and cloth will take up and absorb any superfluous mucilage or paste. When the picture has become perfectly dry take a brush and color, and paint in a background to the picture, shading it somewhat after the effect seen in photographic backgrounds. Use very little color but have it overlap very slightly the edge or outline of the picture. This method produces an appearance of the whole affair being painted on the card.

Another useful addition to the scrap-book are specimens of scrolls, corner pieces and ornamental dashes. Scrolls may be duplicated by the use of transfer carbon paper, or one may trace them with a soft pencil and then, reversing the paper, lay the side containing the soft pencil marks next to the card. By hard rubbing on the upper side of the paper the marks will be sufficiently transferred so as to be plainly outlined and finished with pen or brush.

Border and Edge Lines.

These lines and also the under-line of a word or words as well as the lines occurring in dashes and ornamental portions are most neatly made with a ruling pen such are used by architects and in mechanical drawing. There are many styles in use. Usually the thickness of the line is regulated by a thumbscrew at the side. Some are made to fit a compass for drawing circles. For ticket writing nothing is more convenient for border lines and other purposes.

These pens are not dipped into the ink, but the space between the points is filled about one-fourth full by means of your paint brush. They must not be overloaded for then they will overflow and ruin your work. If they become clogged rinse in water and wipe with damp sponge. Wipe perfectly dry when through with its use.

Show Card Phrases.

Your scrap-book will be more valuable if you find in it a place for card phrases. These attract attention and a catchy and sensible phrase often has a selling force that neither price nor quality can equal.

Use of the Atomizer.

Atomizers may be quite successfully used for spraying designs where two tints may be an attractive change. A portion of the work is first carefully covered with some neatly designed form or cut out, either circle, oval, scroll or panel and a thin mixture containing very little color is sprayed

from an atomizer over the uncovered portion. The atomizer which is similar to a perfume atomizer may be purchased from artists' supply houses. They should be held at a distance of six inches or a foot from the card. Professionals use air brush for this kind of work, but they are expensive affairs though they have a larger latitude. A little practice is required but very effective work in light and dark tints may be produced with a little care and skill.

The Drawing Board.

The use of the drawing board is much more convenient than a desk or table for ordinary work. You can have your cardboard cut to desired sizes at the place it is purchased. The usual size is 22 x 28 inches, so it is well to order it cut to half sheets, quarters or eights as may be selected.

A convenient size for a drawing board is about 20 x 27 inches, which is large enough for the usual work one has to do. Procure at the same time a wooden T square 24 inches long and a half a dozen thumb tacks.

When your cardboard has been fastened by means of the tacks perfectly "square" with the edges of the drawing board, the T "square" will be found absolutely essential in securing true perpendicular and horizontal lines. Make your pencil lines with a soft H B. Koh-I-Nor pencil and also use it for any preliminary sketching. Make the lines as light as possible then they are easily erased when the final "cleaning up" with cert gum is reached.



STUDY THIS CHAPTER CAREFULLY.

CHAPTER XVII.

CATCH PHRASES.

A collection of scores of ready made legends that may be used to advantage on show cards — Scintillating sentences that awaken curiosity and stimulate trade.

A trade tonic.
At rock-bottom prices.
A style for every fancy.
A thought for the future.
A friendly tip.
As cool as they look.
A vesting investment.
A satisfactory article.
A profitable proposition.
A saving worth having.
An idea of our own.
An unquestioned value.
Another slip in slippers.
Another chance to save.
An investment that pays.
A chance for you.
A dream in leather.
A big dollars' worth.
A chance for saving.
An appeal to your taste.

All good ones.
A dollar stretcher.
All articles of merit.
All new and all right.
All kinds and all good.
A dainty Christmas gift.
A forecast for Christmas.
Always at your call.
A marvel in quality.
All we say, we mean.
All yours at your price.
Brimful of style.
Books for holidays.
Buy now — don't wait.
Bottom prices on top.
By every test the best.
Buy to-day and be sure.
Buy and own a good one.
Bargain bulletin.
Better buy early.
Better and better.
Best in the market.
Beautiful and different.
Bargains—not remnants.
Cash is economy.
Christmas charms.
Certainly "look good."
Can you resist these?
Christmas suggestions.
Cannot get out of order.
Come while they last.
Come early and often.
Costs less than it should.
Coolness contributers.
Costumes for summer.
Correct in every detail.
Cool things for hot days.
Come in and look around.
Don't wait too long.
Double duty of dollars.
Exclusive for this week.
Every cent counts.
Every one satisfies.
Every buyer pleased.
Every one a good one.
Everything that's new.
Every article you need.
Every day a bargain day.
Easy to possess.
Full of merit.
Frost-nipped prices.
For prosperous people.
For that chilly feeling.
Fragrant as the flowers.
Fits and misfits.
Food for thought.
Fall opening to-day.
For use and beauty.
For the summer girl.
Facts! Facts! Facts!
Fine goods a specialty.
Footwear built on honor.
Finest and most durable.
Fine tailoring a specialty.

A top-notcher for the money.
A wise person buys the best.
A warm thing for a frosty day.
Attractive styles at attractive prices.
A saving on every purchase.
Art in cutting — skill in making.
A price that makes you happy.
A square deal for a round dollar.
Are you interested in low prices?
A purchase made now will save worry Xmas eve.
A new line at a new price.
Another week of surprises.
Another chance for saving.
An inspection is all we ask.
An old favorite at a new price.
A new way to fill an old want.
Antique finish, but modern prices.
A pleasure and a comfort to the wearer.
A poor article is no bargain at any price.
Appropriate goods at appropriate prices.
Any time is a good time—now is the accepted time.
A chance to get the best.
An argument for early buying.
A dollar saved is a dollar earned.
A high grade at a low price.
All money looks alike to us.
A good thing at a right price.
All our time is at your service.
All kinds of repairing neatly done.
A little money goes a great way.
All merchants trust some — we trust you.
A little higher in price, but cheaper in the end.

After these are gone — no more.
A mere promise gets these.
All wool, luxurious, snug, pretty and comfortable.
Big thing for little money.
Breezy things for hot days.
Bright things for dull days.
Big bargains in bristle goods.
Broken sets at broken prices.
Buy now if you want the best.
Buy what you want — pay when you can.
Beautiful and economical.
Better, but cost no more.
Be a friend to your purse.
Best goods are easiest sold.
Big values for little pocket-books.
Bargains that cannot be repeated.
Best investment you ever made.
Baby's wants have our special care.
Because they fit well, they wear well.
Come in — you're welcome.
Credit for those who ask it.
Costs you nothing to come in.
Credit business at cash prices.
Choose wisely by choosing here.
Cheapness isn't always economy.
Cash prices on cash-bought goods.
Cash is the axle grease of business.
Cannot be duplicated anywhere else.
Crumbs of comfort for the economical.
Cash or easy payments — to suit your convenience.
Correct shapes and colors.
Come again and gain again.

Correct styles at correct prices.
Costs but little, but worth much.
Come back to-morrow for what you have forgotten to-day.
Don't hesitate — now is the time.
Don't wait until the best is gone.
Don't decide until you are ready.
Don't wait — this is your best chance.
Don't forget the little folks at home.
Don't think too long — these bargains won't last.
Don't take our word for it — but come and see for yourself.
Don't bother about the bundle — we'll send it home for you.
Distinctive — uncommon.
Dollars do double duty.
Dainty, delicate, delicious.
Daily hints for daily needs.
Dainty things for dainty people.
Don't economize at your own expense.
Every one should have one.
Every one worth the price.
Every expenditure a saving.
Every day here is "bargain day."
Early comers get the best.
Economy is its own reward.
Early things for early spring.
Especially for hard-to-suit folks.
Encourage that well dressed feeling.
Entire satisfaction to each and every customer.
Full value for every dollar.
Furnishings for the family.

Full of snap, style and wear.
Few as good — none better.
For fit and wear and style.
Fair prices build our trade.
Fall effects at fallen prices.
Finest grade for finest trade.
Fit well, feel well, look well.
For the summer girl's brother.
Fat facts for slim pocket-books.
Fall and winter styles now ready.
Fit and wearing qualities combined.
Favorite wear for fashionable folk.
For modest tastes and modest purposes.
For those who enjoy the best of everything.
He buys best who buys first.
We win trade by deserving it.

If you want more "Catch Phrases" send the publishers 50 cents and they will send you a book containing over three thousand and four hundred more of them.



APPENDIX

ILLUSTRATIONS

OF

PRACITICAL WORK THAT MAY BE DONE BY MARKING AND SHADING PENS AND BRUSHES WITH DIRECTIONS AND EXPLANATIONS

BY

W. A. THOMPSON

PONTIAC, MICH.

NOTE:—Anyone wishing additional information may obtain it by writing Mr. Thompson at the above address.

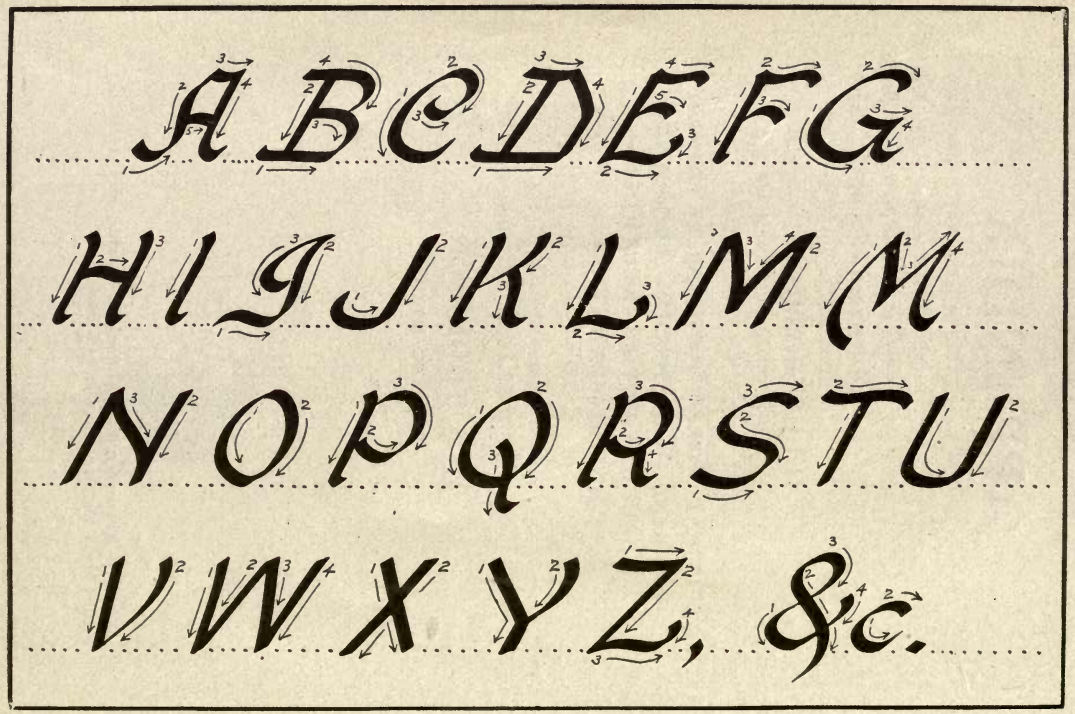


Figure 1 — Marking Pen Alphabet, Upper Case.

MARKING PEN LETTERING.

In the accompanying illustrations (Figs. 1 and 2) we present a very desirable alphabet for neat and rapid work. The size of letters may be varied according to the size of pen used. Any size of pen from 1-32 to a half inch wide can be used to good advantage.

In lettering always use a downward pressure and only sufficient to make the ink flow. The small figures and arrows show the order in which each stroke is made and combined for a finished letter. In practice always aim to have the capital and small letters correspond in slant.

The small arrows in the illustrations show the direction of each stroke in the make up of different letters. When movement exercises are practiced the utmost pains should be taken to repeat them with precision, and each effort should be carefully looked over and studied to find the faults by comparison with the copy.

For practice work use a No. 1 or Marking Pen, and make the letters larger than above copy.

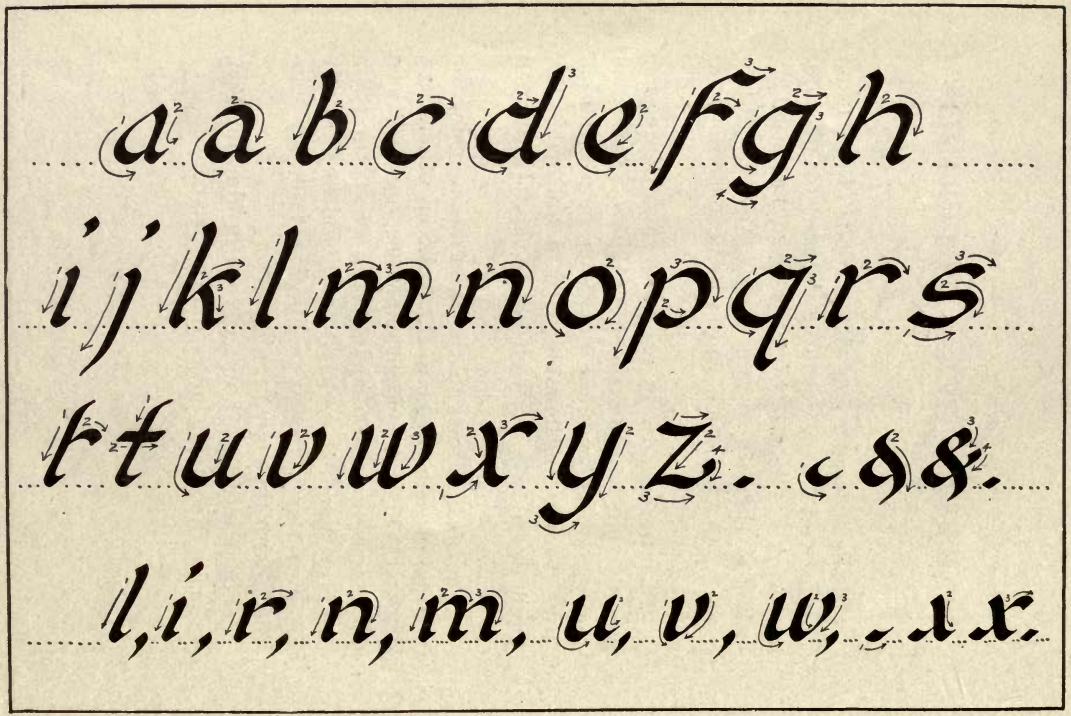


Figure 2 — Marking Pen Alphabet, Lower Case.

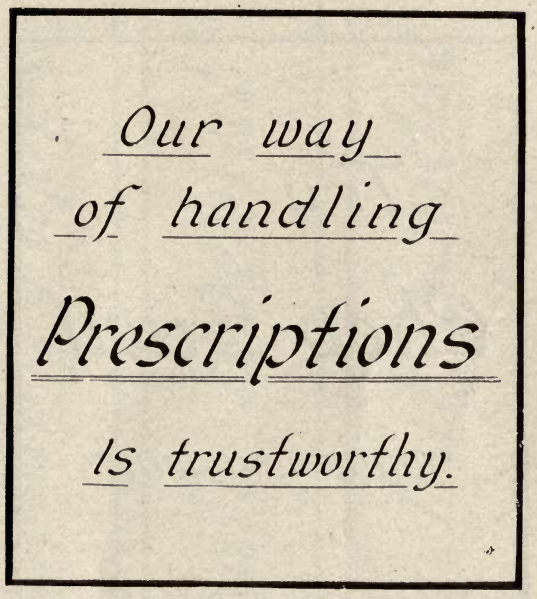


FIGURE 3. MADE WITH MARKING PEN.

The cards, Figures 3 and 4, were lettered with a marking pen at a good rate of speed and will give an idea of the style of work that all beginners may do with a very little practice. This class of work can be done very quickly when using this style of alphabet. Always use black ink and white cardboard for small cards in this style of lettering.

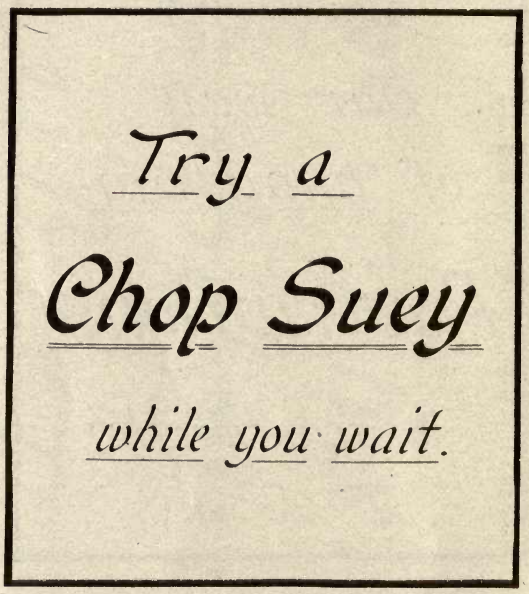
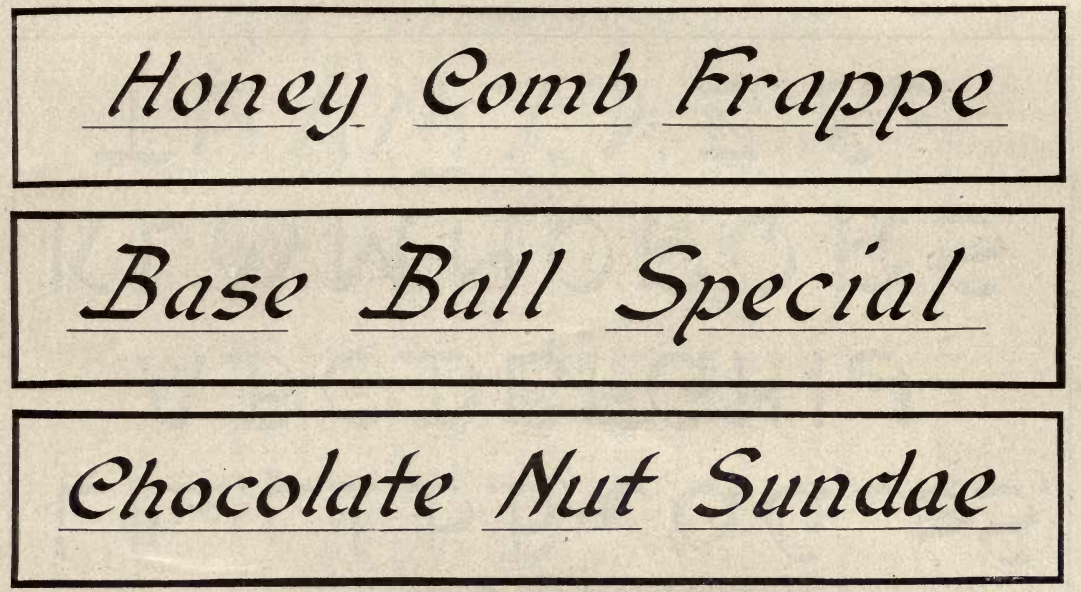


FIGURE 4. MADE WITH MARKING PEN.

Quite prominent Soda Fountain cards may be cut 3 x 14 inches (see Figs. 5, 6 and 7). A full sheet of cardboard 22 x 28 inches will cut 14 cards of this size. White cardboard with black lettering and underlined with red ink will present a very neat appearance.



Figures 6, 7 and 8 — Signs made quickly with Marking Pen.



Figure 9 — Vertical Marking Pen Alphabet, Upper Case.

VERTICAL ALPHABET.

In the illustrations, Figures 9 and 10, the student will notice the letters are vertical instead of slanting style.

In practice study carefully the exercises given in the first line of both illustrations and see that you have the proper slant of pen from the base line. The small arrows show the order in which each stroke is made and combined for a finished letter.

This alphabet may be made very rapidly and also have the appearance of being somewhat tasty without extra effort, as the letters are formed by natural and rapid strokes of the pen. The size of the letters may be varied by making the letters tall and slender or by making them low and extended. Study and practice especially the form and make-up of each letter, then you will be in a good position to vary the proportion of lettering and wording on either small or large cards and tickets.

The lower case letters given in Figure 10 will be found interesting, as a few simple strokes make up the full set.

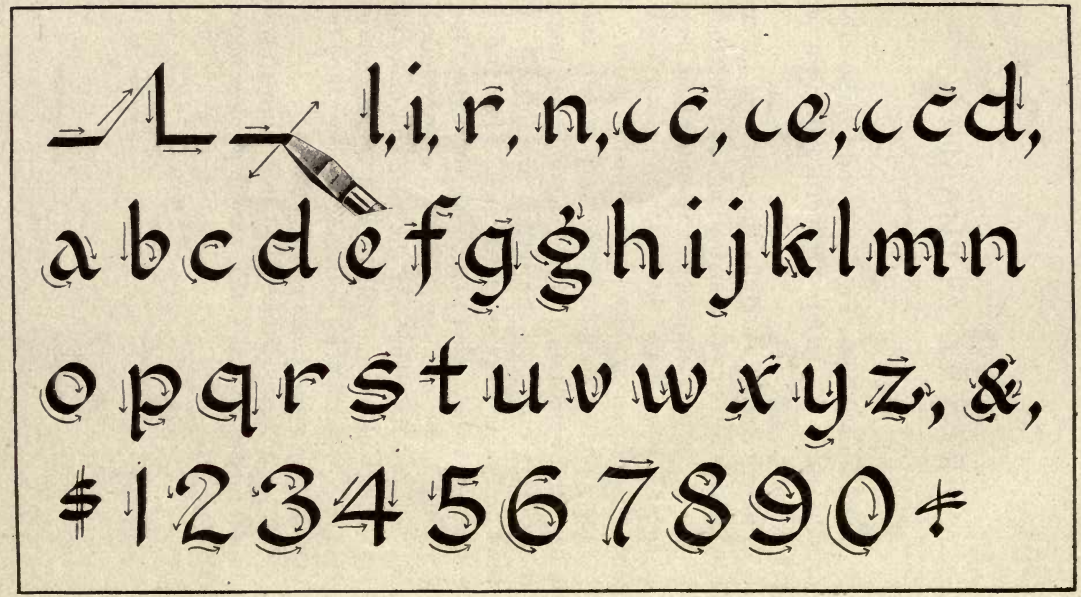
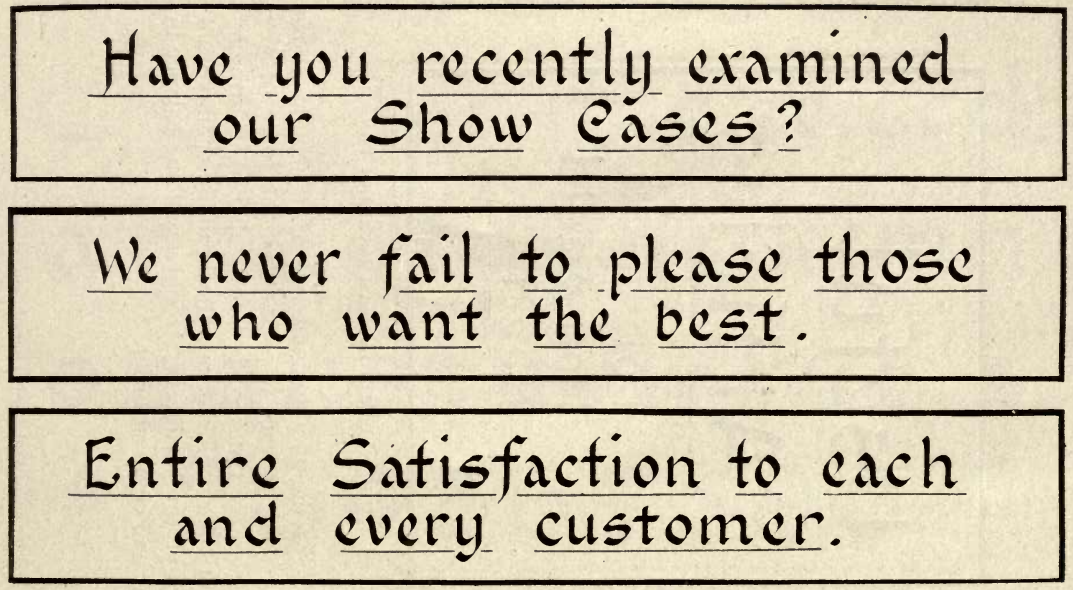


Figure 10 — Vertical Marking Pen Alphabet, Lower Case.



FIGURE 11. MADE WITH MARKING PEN.

Spacing of the composition in general show card work is very important, as the force of the message of the card is largely due to its arrangement. Try to bring out the headline or important part of the card very strongly, and the balance in neat and compact order.



Figures 12, 13 and 14 — Vertical Letter Signs made with Marking Pen.

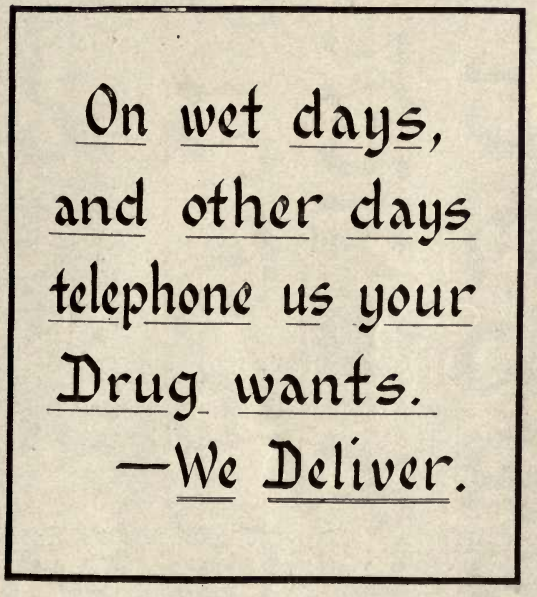


FIGURE 15. MADE WITH MARKING PEN.

Study on the component parts of the letters and the different strokes in relation to their make-up will always lead to rapid advancement for the energetic student.

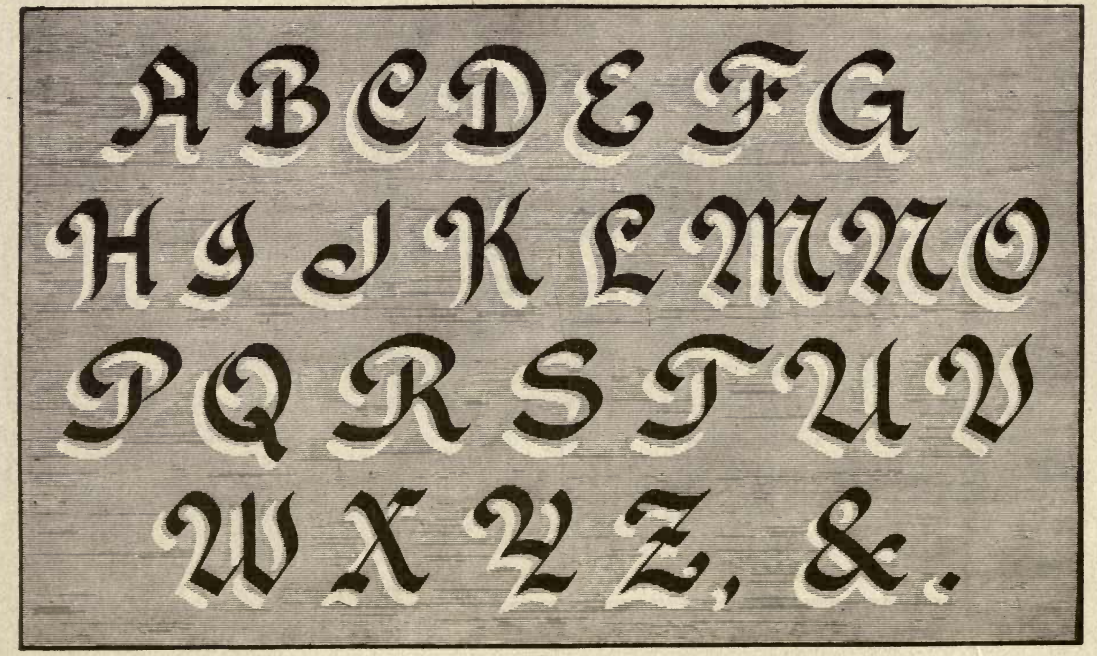


Figure 16 — Alphabet shaded with Plain Pen, Upper Case.

PLAIN PEN SHADING.

Pen Lettering with Marking Pens and shaded to the left with a plain pen, as shown in the accompanying illustration, will enable any one to make an endless variety of neat show cards. On white cards make the letters in black and shade with light green or red.

Lettering on colored cardboard should be in black and shaded to the left with white ink. Use a marking pen for shading the letters with white ink.

For practice paper, use a good grade of Manila wrapping paper, light in color and of smooth surface. When cut into sheets 8 by 12 inches or 10 by 18 inches it will aid in securing the very best results in practice work. Colored print paper in green, blue, orange, will work splendidly and rest the eyes in practicing, both in day and evening. Most any color of paint may be used, but white paint is generally preferred in practice work on colored paper. Most any job printing office can furnish this paper at a small cost.

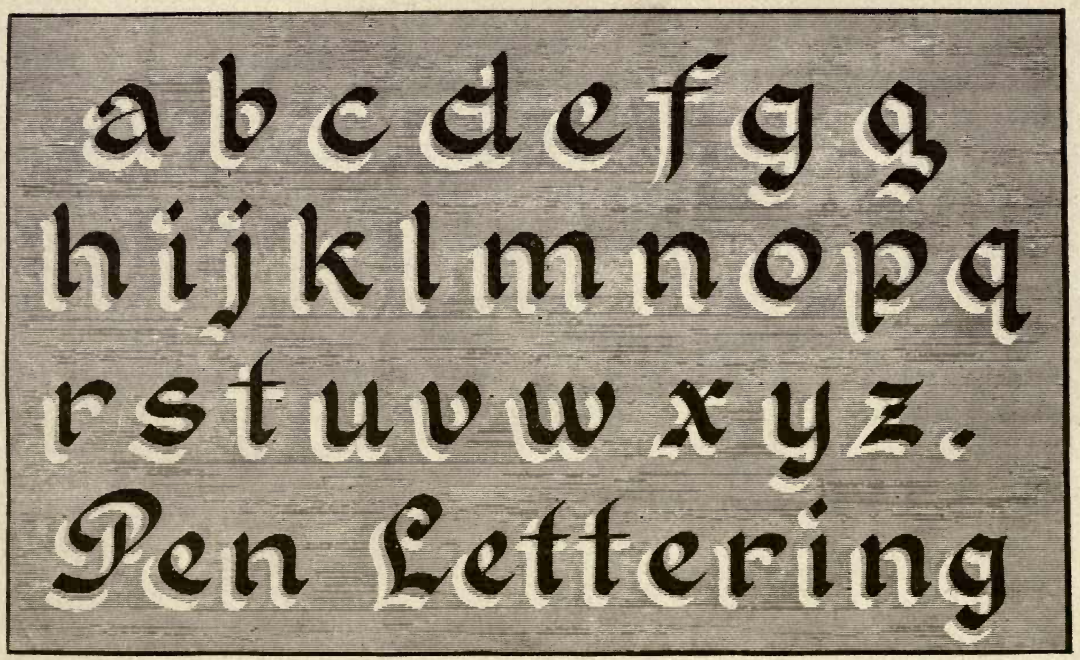


Figure 17 — Alphabet shaded with Plain Pen, Lower Case.

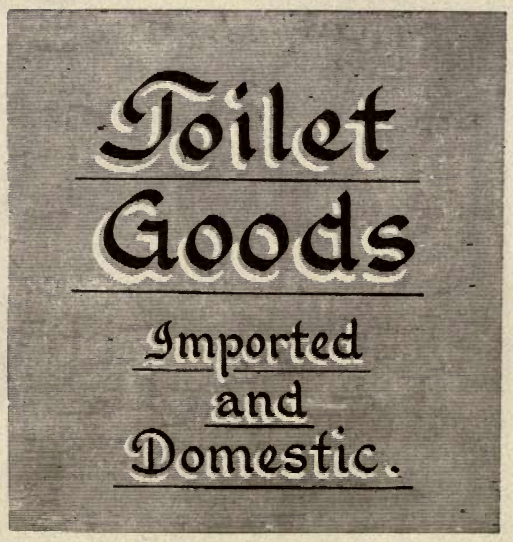
INK HINTS.

Most all colors of ink for shading on white cardboard will produce a neat effect, as plain pens make a flat tint stroke about half the depth of color of ink used.

For the best results in practice, always see that your ink is thick enough to throw a full and even stroke without blurring, and you will save time and do good work with ease. It's a common fault with most beginners to use ink that is too thin, and in many cases this is the point where most all students fail for the want of a little careful study in keeping lettering material in good working order.

In lettering show cards, aim to have the letters prominent yet compact. More life in lettering and general arrangement can be put in a card 7 x 11 inches than is generally put in a card 14 x 22 inches by most card writers who do not give care to spacing and arrangement.





Figures 18 and 19 — Lettering shaded with Plain Pen.

White cardboard with letters in black and shaded with grass green ink will present a very neat effect in this style of lettering. Letters done with a No. 2 and No. 3 Marking Pen should be shaded with a No. 1 Plain Pen. Lettering with a No. 1 Marking Pen should be shaded with a No. 0 Plain Pen.





Figures 20 and 21. Signs shaded with Plain Pen.

Colored cardboard known as "Railroad" can be had in several shades and has a fine surface for all styles of pen or brush lettering. The cost of "Railroad" is about the same as that of common white stock. Very effective work can be made with colored cardboard by using black and white inks — black lettering shaded with white.

ABCDEFGHIJ
KLMNOPQRSTU
VWXYZ &
abcdefghijklmno
pqrstuvwxyz

AUTOMATIC SHADING PEN LETTERING.

In Figure 22 we have a good, practical alphabet for the Automatic Shading Pen. To combine the shade or flat tint in this style of lettering, careful study in the construction or make-up of each letter is very important, as success in shading pen lettering depends almost entirely upon a definite knowledge of how and when each part of stroke of the letter is made and connected.

Practice carefully on vertical strokes and always try to keep your work compact — not too large in beginning. Get a definite idea of the strokes of the letters you intend to make before beginning. Put the pen on the paper or cardboard before starting the movement and stop the movement before or as you raise the pen.

In beginning the first stroke of letter A (large letters) draw the pen downward the length of the letter (one inch), next add cross-bar just below the center, then place pen at top or beginning of first stroke and draw horizontal stroke about half length of cross-bar and run



Figure 23 — Automatic Shading Pen Exercise.

Slanting stroke to the base line (see Figure 22). Note the construction of letters in first line of this illustration. For practice use a No. 4 or 5 Shading Pen. When you have mastered the work of this and former numbers you will be able to do very creditable work in either styles of lettering, such as German Text, Old English, etc.



Figure 24 — Automatic Shading Pen Lettering. Original size of above cards — Holiday Goods, Summer Jewelry, etc. — was 4 x 7 inches. New Styles, etc , 8 x 10 inches. Any color of ink will show well on white cardboard in this style of work.



Figure 25 — Automatic Shading Pen Lettering. Original size of above cards was 5½ x 14 inches. Lettering of card, Gold and Silver Watches, was done with a No. 5 Shading Pen. Lettering of Cut Glass, with a No. 8 Shading Pen, and following wording, with a No. 4 Shading Pen.

BRUSH LETTERING— SINGLE STROKE BLOCK.

The letters of this alphabet are formed by natural and free-hand strokes of the brush (see Figs. 26 and 27). The size of the letters may be varied by the use of large or small brushes. The brush strokes and exercises showing the construction of the letters, as given in the first two lines of the alphabet plates, will be good practice for all who are interested in doing neat and effective show card lettering. In single stroke lettering there are just two movements of the brush to be used — from top to bottom and from left to right. The small arrows indicate the direction of each brush stroke in forming each letter.

The small, short lower case letters should be about two-thirds as tall as h, k and l, which are the same height as the capital letters. In lettering, the brush should be held similar to the manner of holding a lead pencil, except that the brush should be held more upright. When lettering aim to have your paint rather thick, but free flowing, so as to cover well in each brush stroke without retouching.



Figure 26 — Brush Lettering Alphabet, Upper Case.



Figure 27 — Brush Lettering Alphabet, Lower Case and Numerals.

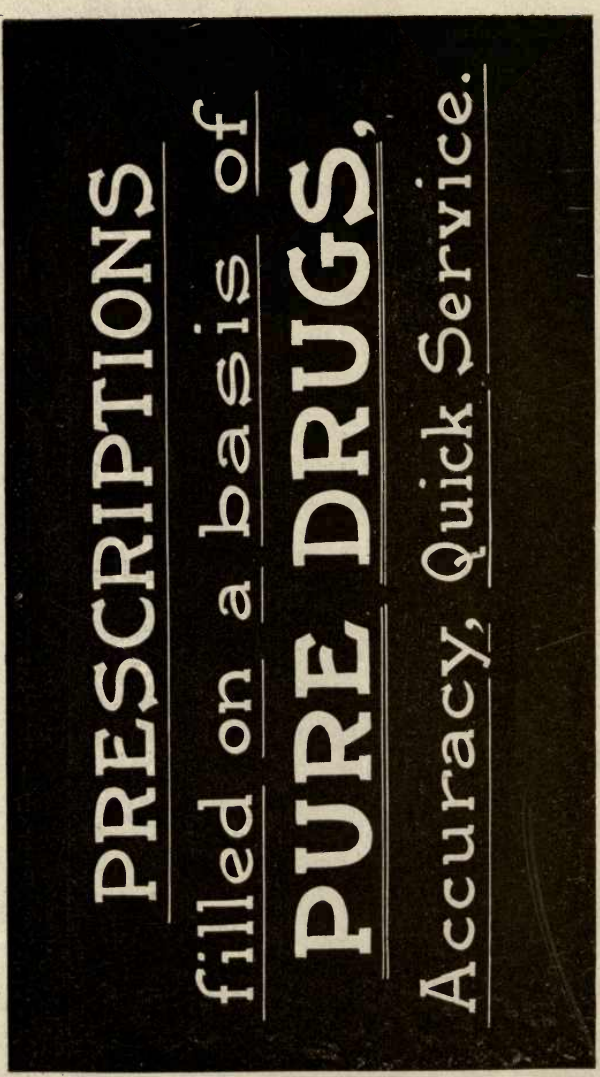
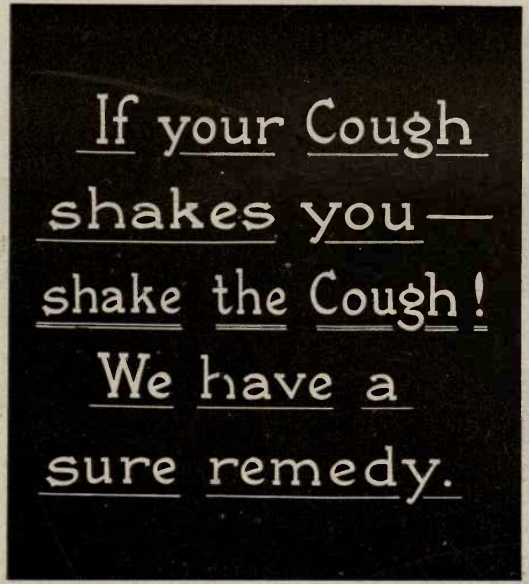
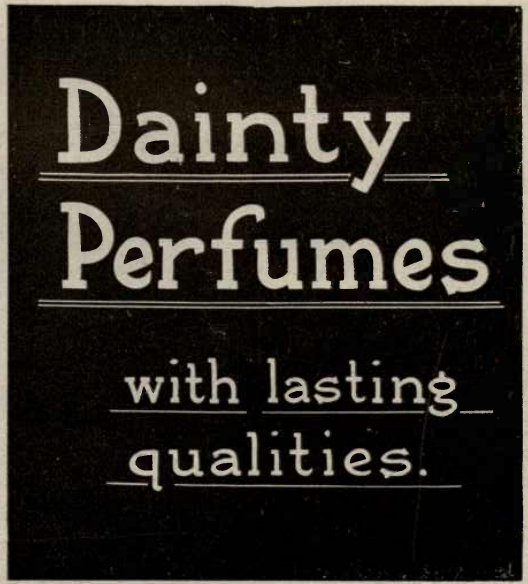


Figure 28 — Show Card made with Brush.





Figures 29 and 30 — Show Cards made with Brush.

SHOW CARD ROMAN — BRUSH STROKE.

For ease in producing practical brush stroke lettering of a Roman style, one should have a good knowledge of general form and make-up of the different letters. This style of lettering can be made quite rapidly by free-hand brush strokes, as indicated in the first two lines of alphabet plate. Use a No. 9 Red Sable show card brush and make the capital letters about one inch high. When the brush is held in proper position and used with a free flowing show card paint (rather thick) all curve and straight line strokes can be easily made true and uniform with one sweep.

When making capital letters one inch high, the short lower case letters, such as a, c, o, s, n, etc., should be 5-8 of an inch high. The $ and cent characters should be small, about half the size of figures.



Figure 31 — Brush Lettering Roman Alphabet, Upper Case.

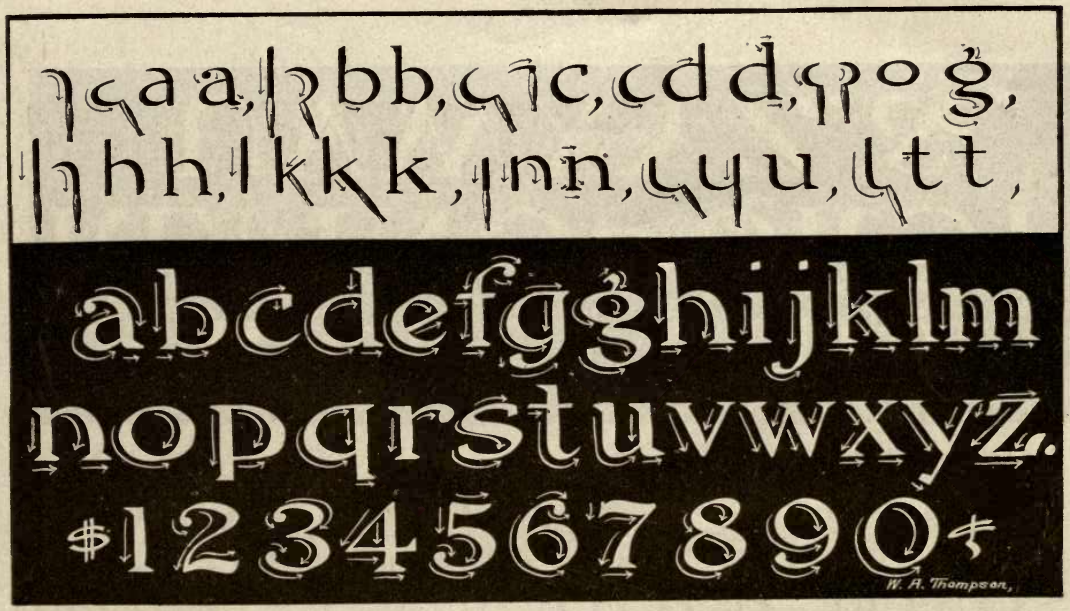
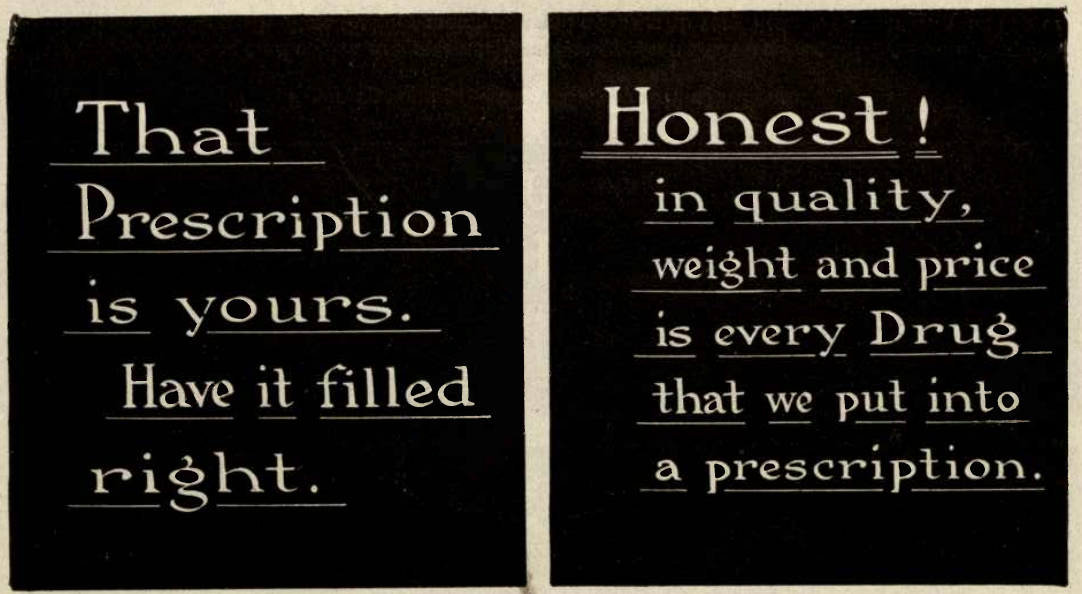


Figure 32 — Brush Lettering Roman Alphabet, Lower Case.



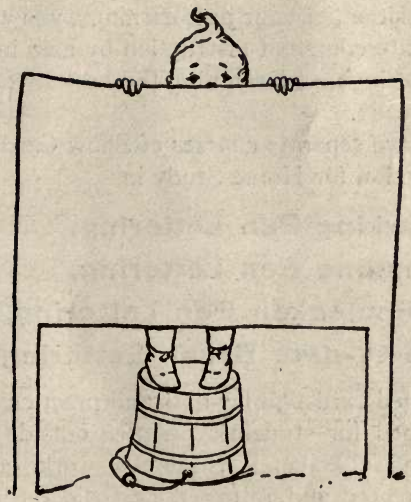
Figures 32 and 34 — Show Cards made with Brush.

The above show card copies are presented as a suggestion for those requiring something quick and which may be easily done by busy merchants and clerks with very little preparation in the line of show card lettering.



Figures 35 and 36 — Show Cards made with Brush.

For neat, compact work on cards 11 x 14 inches, make the capital letters 1¾ inches high and the small letters 1⅛ inches high. For capital letters one inch high the small letters should be about ⅝ of an inch high. For cards of this style use No. 7 or No. 9 Red Sable show card brushes.



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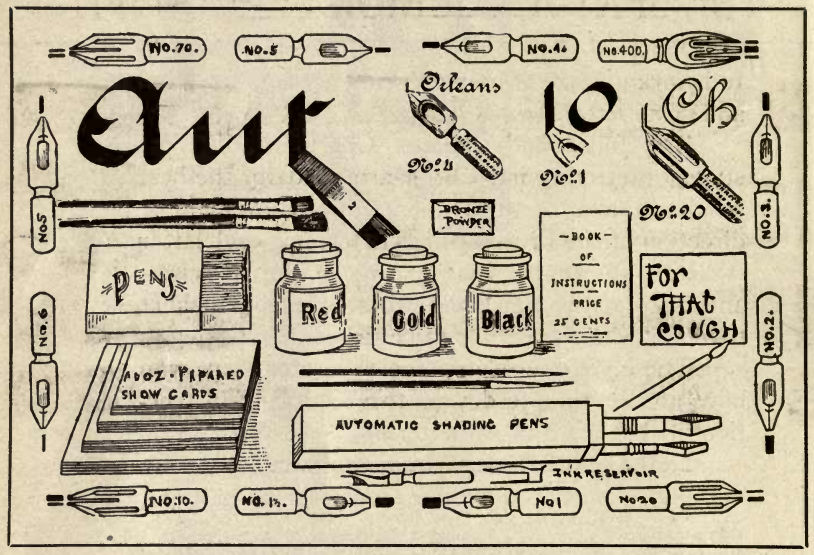
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1 Bottle Special Red Ink "Letterine"	.25
1 Bottle Special Blue Ink	.25
1 Bottle Gold Sizing	.25
1 Package Gold Bronze	.10
1 Sample Sign	.10
5 Doz. Prepared Bristol Board (i.e. faintly ruled. If sent separately, postage 20 cents extra)	.75
	$3.80

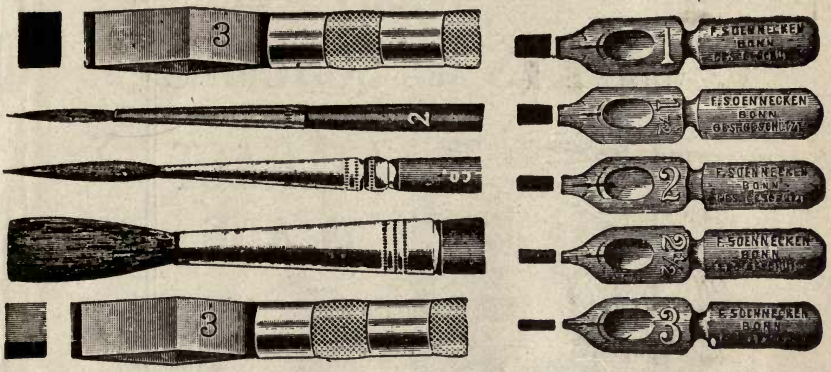
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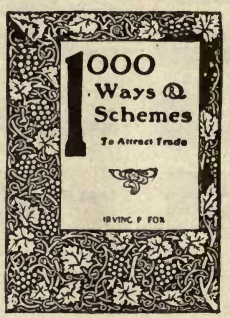
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